DOCUMENT RESUME

ED 131 809 HE 008 435

TITLE	Perspectives and Plans for Graduate Studies 18. Fine Arts 1974-76.
INSTITUTION	Ontario Council on Graduate Studies, Toronto. Advisory Committee on Academic Planning.
PUB DATE	[Oct 76]
NOTE	222p.
AVAILABLE FROM	Council of Ontario Universities, 130 St. George Street, Suite 8039, Toronto, Ontario M5S 2T4 ($5.00 payable to C.O.U. Holdings Limited)
EDRS PRICE	MF-$0.83 HC-$11.37 Plus Postage.
DESCRIPTORS	*Curriculum Evaluation; Doctoral Programs; *Fine Arts; Foreign Countries; *Graduate Study; *Higher Education; Masters Degrees; *Program Planning; Statewide Planning; *Universities
IDENTIFIERS	McMaster University; *Ontario; Queens University of Kingston (Ontario); Univerity of Windsor; University of Ottawa; University of Toronto; University of Waterloo; University of Western Ontario; York Univeristy

ABSTRACT

In 1973, a provisional embargo in fine arts by the Ministry of Colleges and Universities mandated an internal study before new graduate programs could be funded. The Council of Ontario Universities' recommendations for dance, film, and theater and drama are: that masters' programs be initiated at York University (dance, film, theater, studio art), and the University of Waterloo (dance); that the University of Toronto continue its programs in drama; that planning continue at the University of Windsor for master's programs in theater history (MA) and directing and acting (MFA); and that no graduate work in theater and drama be undertaken at the University of Ottawa without further study. Recommendations for visual arts are: that a master's program in art history, emphasizing Canadian and contemporary art, be developed in the province; and that the provisional embargoes on art history and studio art be continued. For music, it is recommended that the proposed master's programs be initiated at the University of Ottawa, Queen's University, McMaster University, and York University; that the University of Western Ontario initiate its doctoral program; and that ACAP review the situation in 1978. Appendices contain detailed procedures, full reports and the university comments on each, coordinating group and task force membership lists, and explanations of advisory committee and discipline group roles. (Author/MSE)

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Council of Ontario Universities

Perspectives and Plans for Graduate Studies

18

Fine Arts

1974-76

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Advisory Committee on Academic Planning

Ontario Council on Graduate Studies

HE007435

ISSN 0317-7025

Council of Ontario Universities

Conseil des Universités de l'Ontario

PERSPECTIVES AND PLANS
FOR GRADUATE STUDIES

18. FINE ARTS 1974-76

Advisory Committee on Academic Planning

Ontario Council on Graduate Studies

76-18

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FINE ARTS 1974-76

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FOREWORD

The Advisory Committee on Academic Planning (ACAP), as presently constituted, was established by the Ontario Council on Graduate Studies at the request of the Council of Ontario Universities in January, 1971. The Advisory Committee's terms of reference were directed broadly toward the effective planning and rationalization of long-term graduate development in Ontario's universities both at the level of individual disciplines and at a more general level. The Advisory Committee's activities are based on the premise that graduate work is the one area of university activity in which specialization among universities, cooperative arrangements and comprehensive planning are most necessary.

In March, 1971, concern over the rising costs for support of graduate work prompted the Ontario government to institute a general embargo on funding for any new graduate programme, that is, one which had no students enrolled on May 1, 1971. This embargo was subsequently modified to include only those disciplines in which over-expansion was felt to be potentially most serious. ACAP was to begin immediately planning studies in those disciplines which remained embargoed.

It was also arranged that there would be a re-examination annually to discover if the universities' plans for new programmes for the next three years would justify any changes in the list of disciplines under embargo. When this was done in the Autumn of 1972, it was found that there were a number of disciplines for which a study was clearly indicated but for which it seemed undesirable to use the full-scale apparatus of a "planning assessment" with a team of external consultants. Such disciplines were put under "provisional embargo", which implied that the embargo would be lifted as the result of a less formal examination of future plans, conducted under the auspices of ACAP.

The decision as to whether "embargo" or "provisional embargo" was appropriate depended on many factors, including the number of universities involved, the likelihood of obtaining a convincing result without external quality appraisal, and the need for speed in reaching agreement on a plan.

The most advantageous technique for performing a study to raise a provisional embargo varies from case to case. For fine arts, it was decided that a coordinating group and five task forces be established to write a report on the future development of each of the five areas of fine arts.

The following report is one of a series of disciplinary planning studies carried out by the Advisory Committee on Academic Planning and published by the Council of Ontario Universities. The emphasis of the report is on forward planning, and it is hoped that the implementation of COU's recommendations will help to ensure the more ordered growth and development of graduate studies in Ontario's universities.

Council of Ontario Universities
Conseil des Universités de l'Ontario

Report and Recommendations Concerning Graduate Studies in Fine Arts

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Early in 1973, after a review of the universities' three year plans, a provisional embargo in fine arts was established by the Ministry of Colleges and Universities. At that time, a discipline under provisional embargo required an internal study and report by ACAP to COU/CUA before new graduate programmes were funded, but the study did not need to be a full planning assessment. The purpose of the study was to discover the relationship between the proposed programmes and student demand in the fine arts fields and to ensure adequate provision to meet the demand.

The procedures followed for this study are described in the attached report from ACAP. Part I, dealing with dance, film and theatre and drama, was approved by COU in September, 1975, and the embargo on these fields was subsequently lifted. Part II, dealing with visual arts and music, was approved by COU in June, 1976, and its status is indicated in Recommendation 18.

The following planning principles, which were established by COU for dealing with the more formal planning assessments, apply also to the more ad hoc planning studies, except for clearly inapplicable references such as the mention of consultants. It is also noted that in view of the recent change in the funding mechanism for graduate studies, the "currently embargoed programmes" referred to should, for the purposes of this report, be interpreted to mean programmes in fine arts dealt with in this report.

1. Discipline assessments by ACAP should form the basis for planning by the universities of their development of graduate studies, particularly PhD programmes. On the basis of these assessments, COU should make its own recommendations on currently embargoed programmes. Each university must retain the freedom and responsibility to plan and implement its own academic development. However, the universities in embarking on a cooperative planning process have signalled their intentions of cooperating with the COU recommendations.

2. Universities generally plan their emphases in graduate study on the bases of related departments, not of single departments. Initially the sequential nature of the discipline planning assessments makes this difficult. On the information and recommendations available, each university should be able to make decisions concerning its support of graduate programmes in these areas. Amendments to university responses to the individual discipline planning assessments may then be made in the wider context of a group of related disciplines and amendments to COU's original Reports on an individual discipline may be required.

3. The first concern in planning is to review the quality of graduate opportunities and of students in Ontario universities and to make judgements about how to proceed or not proceed based on quality considerations. The procedures have made use of highly qualified independent consultants who have no direct interest in the universities in Ontario. Accordingly, COU feels bound to accept their judgements about quality where they are stated clearly unless unconvinced that their conclusions about quality are consistent with their evidence. COU's recommendations in the case of programmes which are of unsatisfactory or questionable quality will call for discontinuation or the carrying out of an appraisal, if the continuation of the programme is not crucial to the province's offerings. In some cases, however, there may be a particular need for the programme and the appropriate recommendation will be to strengthen it, with an appraisal following that action. It is also possible that if there were found to be too large a number of broadly-based programmes, there could be a recommendation to discontinue the weakest; in this case, an appraisal for a more limited programme might be relevant.

4. A second consideration is the scope of opportunities for graduate work in the discipline. Do the Ontario programmes together offer a satisfactory coverage of the main divisions of the disciplines?

5. Numbers of students to be planned for will depend on the likely number of applicants of high quality and in some cases may relate to an estimate of society's needs. Such estimates may be reasonably reliable in some cases and not in others. If the plans of the universities appear to be consistent with the likely number of well qualified applicants and there is either no satisfactory basis for estimating needs or there is no inconsistency between a reasonable estimate of need and the universities' plans, then COU will take note of the facts without making recommendations on the subject of numbers.

   If the numbers being planned for by the universities are grossly out of line with the anticipated total of well qualified students, or a reliable estimate of needs, COU will make appropriate corrective recommendations. Depending on the circumstances, these may call for a change in the total numbers to be planned for and indications of which institutions should increase, decrease, or discontinue. The recommendations in serious cases may need to specify departmental figures for each university for a time. If the numbers being planned for are insufficient, the recommendations may call for expansion, or new programmes, and may have implications for both operating and capital costs.

   Unless there are exceptional circumstances, the recommendations concerning enrolment will not call for a university to refuse admission to any well qualified student who wishes to work in a field in which that university offers a programme and in which it has the capacity to accommodate the student.

6. The quality of graduate programmes is partly dependent on size, and for each programme, depending on how it is designed and its scope, there is a minimum size of enrolment below which quality may suffer. That number cannot be expressed for the discipline as a whole but only for individual programmes depending on their purpose, their resources and their design.

7. Universities will be expected to notify COU if they intend to depart from the COU Report in any way which they believe might have a significant bearing on the provincial plans.

8. Appraisals arising as the result of assessments are to be based on the standards but not necessarily the scope of the acceptable programmes in the province.

General Observations

1. Although the procedures adopted for this study worked well for some of the areas of fine arts, problems did arise in other areas and the situation will need a detailed review at the end of the period covered by the plan. Any future decision to conduct an internal study in place of a regular planning assessment should be taken only after careful consideration of potential difficulties of the kind that developed here.

2. The plan calls for a number of new programmes but the supporting arguments are well developed and the growth is needed.

Actions by COU

Recommendations containing reference to continuing the embargo have been overtaken by the Minister's decision to make the funding of graduate studies temporarily independent of enrolments. Nevertheless, their intent is clear and when they are interpreted in the light of Recommendation 18, Part II, they can still serve as the basis for decision. The wording has not, therefore, been changed from what was originally approved.

PART I

(Dance - Film - Theatre and Drama)

Recommendations

It is recommended that:

1. York University and the University of Waterloo initiate master's work in dance in accordance with their plans, subject to favourable appraisal.

2. York University begin its master's programme in film in accordance with its plans, subject to favourable appraisal, and no other university make significant expenditures towards developing master's work in film.

3. The University of Toronto continue its programmes in drama, in accordance with its plans.

4. York University initiate its master's programme in theatre in accordance with its plans.

5. The University of Windsor continue to plan the initiation of an MA in theatre history and an MFA in directing and acting, subject to favourable appraisal, and assuming that further study of undergraduate enrolment justifies two provincial programmes in drama (Toronto and Windsor) and two in theatre (York and Windsor).

6. No graduate work in theatre and drama be undertaken by the University of Ottawa without further study by the University and ACAP.

7. York University be funded for a master's programme in studio art beginning in the fall of 1974, notwithstanding Recommendation 8.

8. In view of the acceptance of these recommendations by COU, CUA request the Minister to remove the provisional embargo on dance, film and theatre and drama, but continue it on in music and visual art.

Notes concerning the recommendations

Re: Recommendation 2

It may be that some institutions have sufficient resources to offer master's work in film without significant developmental expenditures.

Recommendation 7

There are no graduate programmes in studio art in Ontario. There is a convincing case for such graduate work. It is not yet determined how many programmes may be desirable, but there is a clear case for one programme at least, and, if only one, it should be the one at York which has already received favourable appraisal.

PART II

(Visual Arts - Music)

It is important that the following recommendations be read in the context of the relevant portions of all of the reports of ACAP and the task forces and of the OCGS comments of April, 1976.

Recommendations

Visual Arts

It is recommended that:

9. A master's programme in art history which emphasizes Canadian and contemporary art be developed and initiated subject to favourable appraisal. This should be seen as an opportunity for interested universities to take up the challenge of developing programmes of the kind indicated by the task force to be needed in the province. Any university setting out to do so should consult with others potentially interested.

10. The provisional embargo in art history should continue until ACAP completes a review to be undertaken in 1977-78 of all such proposals that have been made.

11. The provisional embargo on studio art should continue and any future study of this field should involve consideration of the plans of the Ontario College of Art.

Music

It is recommended that:

12. The University of Ottawa initiate its proposed master's programme in (music) performance subject to favourable appraisal.

13. Queen's University initiate its proposed master's programme in music education subject to favourable appraisal.

14. McMaster University initiate its proposed master's programme in music criticism subject to favourable appraisal.

15. York University initiate its proposed master's programme in the musicology of contemporary cultures subject to favourable appraisal.

16. ACAP review the situation in 1978 to examine a) any definite proposals for new master's programmes in Canadian music and ethnomusicology, b) the success of the York programme, and c) the need for additional programmes in this field.

17. The University of Western Ontario initiate its doctoral programme in music education subject to favourable appraisal.

Finally, it is recommended that:

18. In view of the recent changes in the funding mechanism for graduate studies in the Ontario universities, the Ontario Council on University Affairs take note of the completion of this planning assessment and the COU recommendations which will serve as a basis for university decisions in the fields of fine arts.

Notes concerning the recommendations

Re: Recommendation 11

OCA has developed plans to offer a studio-oriented bachelor's degree programme beginning in September, 1977. It has no current plans to offer graduate programmes in the immediate future.

September 17, 1976

OCGS COMMENTS ON THE ACAP REPORT ON

FINE ARTS

In preparing these comments, it was noted that ACAP formed five task forces and a coordinating group early in 1973 in order to develop the plan for graduate studies in fine arts. The following developments have since taken place.

Dance, film, and theatre and drama were accepted by COU in May, 1974, and the provisional embargo was lifted on these three in June, 1974. Visual arts was approved by COU in September, 1975. The report has not been forwarded to OCUA as information was to be sought from the Ontario College of Art with regard to their plans for graduate work. Correspondence received in the fall of 1975 indicated that the Ontario College of Art has no current plans to offer graduate programmes in studio art in the immediate future. In January, 1976, the ACAP Review of the Music Report (PL-75-24) was accepted by OCGS. In this report ACAP has requested that Carleton be advised that its aspirations concerning graduate studies in music be documented in the form of a specific proposal for consideration during the review to be undertaken in 1978. OCGS agrees with ACAP that Carleton has been fairly treated in the planning exercise and that there is room for future consideration of a programme at Carleton as stated above. Adequate consideration seems to have been given to Carleton's understandable misgivings, and the date, 1978, allows Carleton the proper amount of time to develop further its ideas on a graduate programme in music.

OCGS acknowledges the force of Dean Safarian's argument, summarized in the conclusion to his letter of December 9, 1974, responding to the Music Task Force's report. It reads:

> "This report raises once again the reservations which some of us have about the desirability of this mini-assessment technique, at least as presently conducted. If the objective is simply to do a review which will remove the embargo on planned programmes, the exercise is quite understandable. We should not be under the impression, however, that the result is a planned development of the discipline in this province."

In the 1978 review of music a rather wider range of judgement might be made available, including outside consultants, whose interest would deal with the unavoidable weaknesses of the Task Force's report.

OCGS recommends that the ACAP Report on Music and the ACAP Review (PL-75-24) be accepted by COU and forwarded to OCUA together with the Report on Visual Arts approved by COU in September, 1975. It is further recommended that the Perspectives and Plans for Graduate Studies in Fine Arts be published.

April 12, 1976

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ADVISORY COMMITTEE ON ACADEMIC PLANNING

ONTARIO COUNCIL ON GRADUATE STUDIES

REPORT TO THE COUNCIL OF ONTARIO UNIVERSITIES
ON
FINE ARTS
PLANNING ASSESSMENT

July, 1976

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PROCEDURAL OUTLINE

Fine arts was placed under provisional embargo early in 1973. The procedure for lifting a provisional embargo called for self-study by a representative internal group leading to a report which would serve as the basis for ACAP's recommendations to OCGS and COU.

In the case of fine arts, a representative coordinating group was formed and held its first meeting in April, 1973. As a result of this meeting, it was agreed to establish five task forces, one each for dance, film, music, theatre and drama, and visual arts. The memberships of the coordinating group and the task forces are listed in Appendix G. The detailed procedure adopted for the study of fine arts is presented in Appendix A. The reports of the task forces (Appendix B) were submitted to ACAP in November 1973.

A draft ACAP report was then prepared and sent to the universities for comment. This report and comments on it from the Music Task Force and the universities are presented in Appendix C. The ACAP Interim Report on Fine Arts was then prepared and subsequently approved by COU and its meeting in April, 1974. The resulting COU Report and Recommendations concerning Graduate Studies in Fine Arts, Part I was submitted to the Ministry and the provisional embargo was lifted for dance, film and theatre and drama. The provisional embargo on music and visual arts was continued pending further study. The task forces for music and visual arts were asked to revise their reports and to provide ACAP with firm data on which to base recommendations for these areas.

The final report of the task force on visual arts was received by ACAP in May, 1975, and circulated to the universities for comment. The report and university comments are presented in Appendix D. The resulting ACAP Report on Visual Arts was approved by OCGS in June, 1975, and by COU at its meeting in September, 1975.

The revised report of the task force on music was received by ACAP in October, 1974, and circulated to the universities for comment. The report and comments are presented in Appendix E. The resulting draft ACAP report, circulated to the universities in February, 1975, appears in Appendix F together with their comments. The subsequent final ACAP report on music was approved by OCGS in June, 1975, but the preparation of OCGS comments and submission to COU were delayed pending a review of procedures requested by Carleton University. OCGS later approved the ACAP Review of the Music Report and prepared its comments on the whole of the ACAP report on fine arts.

At its meeting in June, 1976, COU approved the final ACAP report on music. This report and the earlier one on visual arts form the basis of the COU Report and Recommendations concerning Graduate Studies in Fine Arts, Part II.

All of the reports and comments pertaining to the five areas of fine arts have been published in this volume of Perspectives and Plans for Graduate Studies.

PLANNING TECHNIQUES

For some years now, the universities of Ontario have been committed to the belief that the quality and effectiveness of graduate study in the province can be ensured only by collective and cooperative action. This implies a mechanism for continuing consultation and agreement so that the plans of each university for each of its disciplines are concerted with those of the other universities. At any given time there will exist a plan for the development of each discipline, with agreed and understood roles for each department; since graduate education is the most advanced formal intellectual activity and is, therefore, undergoing change, it is necessary that such plans be kept under regular review and be subject to ready amendment.

The Council of Ontario Universities has assigned to the Ontario Council on Graduate Studies the task of advising it on the development of such plans and of the steps to be taken to carry them into effect. The standing committee which carries out these tasks for OCGS is the Advisory Committee on Academic Planning. A significant role is also played by the discipline groups, one of which is established for each subject, with a representative from each interested university. Each discipline group has the function of assisting and advising ACAP in connection with its own subject.

The above may give the impression that the planning activity is fragmented on a disciplinary basis. This would, of course, not be acceptable. Since the development of one department in a university should not be considered independently of its contribution to the rest of its university and of the influence of the university as a whole on the department, it is most important that universities as institutions play a central role in the planning process. One of the most effective ways of doing this is by indicating to ACAP the nature of institutional commitments to a department and institutional aspirations for the department.

The most significant single input to a planning assessment is the set of statements from each university of its plans for its department. When these are subjected to collective scrutiny it may be found that their totality constitutes a reasonable plan for the discipline in Ontario or a first approximation which the planning assessment may have to refine because of undesirable duplications, lacunae in offerings, too large a total enrolment, or other factors indicating the need for some modification of the university plans. The universities are also involved in that the bodies that act on ACAP reports, i.e. both COU and OCGS, are composed of universities.

The formal documents stating the responsibilities of ACAP and the Discipline Groups are Appendix H. Briefly summarized, it is ACAP's function to advise on steps to be taken to implement effective provincial planning at the graduate level, to promote the arranging of the graduate programmes of the province in order to enhance and sustain quality and to avoid undesirable duplication, and, when necessary, to carry out formal planning reviews for disciplines. A discipline group has the responsibility of keeping under review the plans for graduate work in the discipline and making regular progress reports to ACAP in connection with graduate work in that subject.

To make all this possible, it has been agreed that ACAP may communicate directly with universities and discipline groups, to request necessary information, to discuss reports, to convene meetings, and to make and receive proposals for the future.

The above information has been given in some detail because it constitutes the mechanism currently approved by COU for cooperative graduate work. It is fair to say that in 1971 there was no mutually agreed plan for graduate study in any discipline. Our task is not only to generate the first such plan for each subject but also to ensure that it is kept under continual review.

There are four fundamental components in the plan. The first is analysis of the fields of study and the formats of study which should be available to prospective students in the province. The second is an estimate of overall provincial enrolments at master's and doctoral levels based principally on the likely number of highly qualified applicants. In regard to considerations of manpower needs for the province of Ontario, ACAP is conscious of the unreliability of forecasts and, except in special cases, subscribes to the approach proposed in the Macdonald Report (1969):

> The country as a whole and the provinces must be concerned about manpower requirements. This concern can be expressed in the first instance through careful survey and forecasting of manpower needs on a continuing basis. Such forecasts should be given wide circulation. It is reasonable to expect that universities will respond by creating additional opportunities for study in the areas of shortage. In addition, the universities through their counselling services have a duty to advise students about the opportunities in various fields from the standpoint not only of intellectual challenge but also of vocational prospects and social utility. The reaction of prospective students to such forecasts is likely to provide an effective control. We believe the market-place, if its trends are made explicit, offers an adequate governor to prevent serious surfeit and to encourage movement of students towards fields of opportunity.

The third component of the plan is an indication of the role to be played by each department in terms of the programme it will offer and its academic emphasis. Cooperative arrangements between departments are stressed. The fourth component consists of an examination of the enrolment plans of the universities and consideration as to whether the universities' plans and the predicted enrolment for this discipline are consistent. If not, some appropriate action should be recommended to COU. It will be seen that although there may also be other aspects these are four necessary components in such a plan.

One must hasten to add that the future is uncertain and that to forecast intellectual trends, student interests, and employment markets five years hence is to undertake to examine many variables. Of course, this is not a new exercise since all universities have had to make decisions about building, staff hiring, library expansion, equipment investment and so forth and have done so on a basis of similar forecasts. Perhaps sometimes the forecasts have been more intuitive than consciously recognized, but they have certainly been there. All that is new is to make such plans systematically for the province.

It will be realized, at a minimum, the planning procedures we have indicated require annual reporting of enrolments and annual examination of admission standards. When there are indications from these or other sources that some aspects of the plan for the discipline are not being realized, it will be necessary for ACAP to initiate a review. Such a review will usually not involve outside consultants. Whether the impetus comes from a discipline group, a university or ACAP itself, comments will be sought from all concerned and the review may culminate in a report to COU recommending an amendment to the plan.

Any university proposing to depart from its accepted role, for example to enrol numbers substantially at variance with those in its understood plan, is expected to discuss the matter with the appropriate discipline group and with other interested universities and to base its decision on a careful examination of the overall provincial situation for graduate study in the fields involved. ACAP should be notified and, if the discussions called for above have been fruitful, the committee should be able to reach a positive decision without delay. If, on the other hand, there is any cause for concern, ACAP should undertake a more detailed study of the situation based on comments requested from the discipline group and other interested universities. In either event, ACAP will eventually submit a recommendation on the proposal to COU through OCGS.

Although each university has the autonomy to act independently, it is understood that none of them will depart from its accepted role without the notification and review described above.

INTERIM REPORT ON FINE ARTS
(Dance, Film, and Theatre and Drama)
March, 1974

Introduction

Early in 1973, after a review of the universities' three year plans, a provisional embargo in Fine Arts was established by the Ministry of Colleges and Universities. A discipline under provisional embargo requires an ad hoc study and report by ACAP to COU/CUA before new graduate programmes are funded, but the study need not be a full planning assessment. The purpose of the study is to discover the connections between the suggested programmes, the student demand and the provision to meet it.

ACAP decided to call an exploratory meeting where one or two professors of Fine Arts from each university would assemble to exchange information and viewpoints and to point out the major problems in planning fine arts graduate work in Ontario. This meeting was held on April 18, 1973. As a result of this initial meeting, a technique was agreed upon for clarifying the details of the plans within the province and for establishing whether any of the plans needed modification in the light of likely enrolment. Task forces were established in dance, drama, film, music and visual arts. A Coordinating Group was also established. The instructions to these groups from ACAP appear as Appendix A. ACAP received the Task Force reports from the Coordinating Group on November 7, 1973. This report is Appendix B.

Dance

The Universities of Waterloo and York are the only universities proposing master's work in dance and are the only universities in Canada now offering an honours programme in dance.

ACAP sees no objection to the York programme commencing in 1974-75 as urged in the Task Force report. Also ACAP sees no objection to the Waterloo programme commencing in 1976-77 provided that the enrolment base is adequate and the proposed shared facilities are available. There appears to be no unreasonable duplication between the two programmes, the emphasis at Waterloo being on biomechanics, psychology and sociology, whereas the emphasis at York is on dance therapy, dance history, criticism, choreography and notation. In fact the two programmes seem to be clearly differentiated and highly complementary.

Recommendation C1: It is recommended that subject to favourable appraisal, York and Waterloo initiate master's work in Dance.

It is recommended that the provisional embargo on Dance be lifted.

Film

The Film Task Force has presented a convincing case for master's work in film in Ontario. At the present time, there is no graduate programme in film in the province. Undergraduate enrolment in film courses is increasing. This growth parallels the increase in film study and film-making in Ontario high schools.

When the programme at York is ready to start, ACAP recommends its immediate commencement subject to successful appraisal. York estimates an initial enrolment of only six students and probably can handle all available students for several years.

On the basis of the Film Task Force report, which stresses the necessity for expensive facilities, e.g. film print collections, and notes the obviously advantageous position of York in offering the only four-year undergraduate programme in film, ACAP cannot see grounds for any other university to make expenditures designed to support master's work in film.

Recommendation C2: It is recommended that York University begin its master's programme in Film after favourable appraisal and that no other university make significant expenditures towards developing master's work in Film.

It is recommended that the provisional embargo on Film be lifted.

On the other hand, a little rivalry is often a good thing and if a second such master's programme could be developed with only modest expenditure to a level where it was capable of passing appraisal, ACAP can see no reason why this should not be done, except that there are likely insufficient candidates to make more than one programme viable. For this latter reason we do not at this time recommend such a development.

Music

At this time ACAP can make no recommendations on graduate work in music. Graduate work in music is more established in Ontario than are the other fields of fine arts. Thus, the Music Task Force did not have sufficient time to draw convincing conclusions on the future of graduate work in the province. ACAP recommends that the Task Force explore more carefully questions concerning the future of graduate work in music.

A meeting between ACAP and the Task Force has taken place and the Task Force has initiated a further study.

If the above questions cannot be dealt with by the Task Force, an expert consultant may be needed to correlate the universities' proposals for graduate work in music with the demand for such graduate work.

Recommendation C3: It is recommended that the provisional embargo on Music continue.

Theatre and Drama

We distinguish between drama, largely literary and historical, and theatre, largely practical. The University of Toronto offers the only graduate programme in drama in Ontario. This programme should continue in accordance with the university's plan.

York University is proposing an MFA in Theatre with emphasis on directing, performance, design, management and playwriting. The programme has been favourably appraised for commencement in the fall of 1974.

Recommendation C4: It is recommended that York initiate its master's programme in Theatre.

The University of Windsor is proposing two programmes: an MA in theatre history and an MFA in directing and acting.

The projected date of 1975-76 in the Task Force report for commencement of the programmes at Windsor seems unlikely particularly since the honours undergraduate programme in theatre and communications has not started. The fall of 1976 seems more reasonable.

Recommendation C5: It is recommended that the University of Windsor continue to plan the initiation of these two programmes after successful appraisal, assuming that further study of undergraduate enrolment justifies two provincial programmes in drama (Toronto and Windsor) and two in theatre (York and Windsor).

At this time ACAP cannot recommend acceptance of the University of Ottawa's proposal for master's work in developmental drama and arts administration since there was insufficient supporting information in the Drama Task Force report. It appears that the details of the programmes still need to be worked out and that both programmes have an uncertain status in terms of the University's plan. The Drama Task Force expressed concern about the developmental drama proposal noting that areas of training and experience must be carefully defined and that it would be difficult to obtain qualified instruction. The Task Force also noted that such matters as prerequisites for students, relationships with other graduate departments, involvement of medical practitioners and even licenses (for the therapeutic aspect) need to be thoroughly explored. The proposed programme in arts administration also appears to need careful consideration within the University before it can be adequately assessed by ACAP.

Recommendation C6: It is recommended that no graduate work in Theatre and Drama be undertaken in Ottawa without further study by the University and ACAP.

Recommendation C7: It is recommended that the provisional embargo on Theatre and Drama be lifted, in the light of the acceptance by COU of Recommendations 4, 5 and 6.

Visual Arts

a) Studio Art

Recommendation C8: It is recommended that York University be funded for a graduate programme in Studio Art beginning in the fall of 1974.

At the present time there are no graduate programmes in studio art in Ontario. The report of the Visual Arts Task Force presents a convincing case for graduate work in studio art. It notes that in 1971 and 1972 approximately 20% of studio art majors entered MFA programmes. For 1973, this represents about 18 students. However, even with a graduate programme in studio art in Ontario, some students will continue to go to well-known programmes outside Ontario. On this basis, a graduate enrolment of about 10 students seems reasonable for Ontario with 15 as an upper limit.

The Visual Arts Task Force is apparently not yet in agreement as to whether or not a larger enrolment can be expected and therefore ACAP must reserve its advice as to whether or not more than one programme is justified. (ACAP notes that conversations between ACAP and the Visual Arts Task Force have been initiated.) However, there is clearly a case for one graduate programme in studio art and the Task Force has recommended that the York programme be initiated in the fall of 1974. This programme has received successful appraisal and clearly has the faculty and facilities to mount a graduate programme in studio art.

Recommendation C9: It is recommended that the provisional embargo on Studio Art continue.

b) History of Art

The Visual Arts Task Force was charged with the task of examining the need for master's programmes in Studio Art and in History of Art. The Task Force has made no comment on History of Art. Therefore ACAP can make no positive recommendation on a plan for graduate work in this area.

Recommendation C10: It is recommended that the provisional embargo on Visual Arts (Non-Studio) continue.

Summary

Recommended Provincial Plan for Fine Arts Master's Degrees for the period 1974-1978

Dance -	York 1974-75 Waterloo 1976-77
Drama and Theatre -	Toronto (drama) continuing York (theatre) 1974-75 Windsor (theatre history and/or directing and acting) 1976-77
Film -	York 1974-74
Visual Arts - Studio Art -	York 1974-75 The question of other programmes in Studio Art is still being examined.

If any university should propose additions or alterations to this plan, it would be expected to notify ACAP so that the plan could be re-examined.

Continuing Provisional Embargo Pending Further Study

Music

Visual Arts

REPORT ON VISUAL ARTS

June, 1975

I. Art History

The Task Force has presented a convincing case for an additional MA programme in Art History.

Since 1969 the University of Toronto has offered the MA, Phil M and PhD in Art History. The amount of faculty time devoted to doctoral supervision increases as the number of PhD candidates at various stages of dissertation work increases. In 1969-70, only one student was actively engaged in dissertation research, in 1974-75 there are seven. The planned expansion in staff to accommodate this growth has not occurred. Thus the supervision of doctoral candidates represents a very real limitation on the time that faculty members can devote to teaching master's students. Indeed, the master's programme now has more students than it can properly handle. For several years qualified candidates have been refused admission because there was no room in the programme and the number of admissions will have to be restricted even more in future.

The Task Force also examined the undergraduate situation in Art History to estimate the number of four-year graduates who might be expected to proceed to graduate work in this field. They conclude that there is a need for an additional MA programme capable of accommodating 12 to 15 students.

The Task Force also examined employment prospects for graduates. The responses from art galleries and museums in the province indicate that the job market is healthy and that there is a need for trained personnel particularly in Canadian and Contemporary Art. With the increased interest in Canadian cultural history and Canadian art, there is a need for trained personnel in local libraries, galleries and museums across the country. Only Canadian institutions can fill this need since foreign institutions will have minimal, if any, interest in things Canadian.

Secondary school teaching is another employment opportunity for art history graduates. The Task Force notes considerable interest in post-graduate studies on the part of secondary school teachers.

Thus the Task Force is convinced of the need for another MA programme with particular emphasis on Canadian and Contemporary Art. However the Task Force does not recommend which university should launch such a programme. They note that Carleton, McMaster and Queen's are proposing master's programmes in Art History.

A description of the proposed programmes can be found in the Three Year Plans of the Universities.

The programme at Carleton would specialize in the history of European art from antiquity to the present day and the history of the arts of North America. More specifically the range of thesis supervision would include: style and iconography in medieval sculpture and architecture; international Gothic; problems in Central and North Italian Renaissance painting; the theory and practice of the art of landscape painting; English Georgian art and architecture; painting and sculpture 1900-40; Canadian nineteenth century painting, graphics and architecture.

Carleton currently offers a course in Canadian art within the Institute of Canadian Studies. This has been brought about by cooperation between the National Gallery, the Institute and the Department of Art History.

The area of specialization proposed by McMaster would be the History of Art Education. This would involve an examination of the means by which major stylistic innovations in the visual arts at every period have been codified and disseminated by workshops, schools, museums, art galleries, technical manuals, etc. This would be presented by a seminar in two parts (Antiquity to the Nineteenth Century and the Modern Period) given by all members of the faculty as a continuing departmental research and study project. The programme will be in the broad area of the History of Western Art including graduate courses in Greek and Roman art and archaeology offered by the Department of Classics. It is hoped that a period of foreign study will become a normal part of the programme.

The Queen's proposal was described in the 1973 submission. It would be a one year thesis degree in the following periods:

1. European Art and Architecture of the 14th and 15th centuries
2. European Art and Architecture of the 16th century
3. European Art and Architecture of the c1600 to c1670
4. European Art and Architecture of the c1750 to c1848
5. European Art and Architecture from 1760.

Guelph and Western list, but do not describe, programmes in Art History in their Three Year Plans.

From the description of the proposals, it can be seen that none of the universities is planning to offer programmes of the kind the Task Force indicated was needed in the province. They do not emphasize either Canadian or Contemporary Art.

Recommendation C1

It is recommended that a master's programme in Art History which emphasizes Canadian and Contemporary Art be developed and initiated subject to favourable appraisal. It is recommended that this be seen as an opportunity for interested universities to take up the challenge of developing programmes of the kind the Task Force indicated is needed in the province. It is recommended that any university doing so consult with others potentially interested.

It is recommended that during 1977-78 ACAP should review any definite proposal(s) that have come forward and that the provisional embargo continue until that review is finished.

II. Studio

The Task Force does not make a case for additional master's programmes in Studio. The programme at York has just been initiated. They noted that the undergraduate studio major will acquire enough technical facility to practise art as his occupation. They estimate that close to 50% of honours studio graduates would be interested in proceeding to an MFA degree. Moreover, this estimate is conservative because some students may delay applying for graduate work for a year or two and students from outside of Ontario will also apply. Nevertheless, the numbers are small and it seems unwise to start another programme for at least some time, in particular until the success of the York programme can be evaluated.

The Report does not mention the universities planning master's work in Studio. The Three Year Plans reveal proposals at Guelph, Western and Windsor. In addition, it has been brought to ACAP's attention that the Ontario College of Art has plans to offer undergraduate and graduate degrees within the next year or two.*

Recommendation C2

It is recommended that the provisional embargo on Studio Art remain and that COU attempt to ensure that further study involve consideration of OCA plans.

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* The Ontario College of Art has been considering numerous possible approaches to degree studies and has developed plans to offer a studio-oriented, bachelor's degree programme beginning in September, 1977. It has no current plans to offer graduate programmes in the immediate future.

October, 1975

REPORT ON MUSIC

June, 1975

This report is based on the Music Task Force Report and University Comments. The Music Task Force was charged with a difficult task considering the number of universities proposing to offer graduate programmes in music. It has provided a useful analysis of the current nature of university studies in music and the areas in need of exploration and development. Specific new areas for development cited are: Canadian music, ethnomusicology, bicultural studies, music applications of computer technology and music criticism.

As the Task Force notes, the question of the desirable number of graduate programmes in music is exceedingly complex. Basically, there are two options: the two current graduate programmes could be enlarged and diversified to meet the increasing demand for music graduates or new programmes could be initiated. ACAP feels that the Task Force has made a strong case for some expansion in the number of programmes but only when such programmes are in specialized areas. For example, ACAP could not support the introduction of another programme in historical musicology rather than increased enrolment in the two existing programmes but we would encourage new master's work emphasizing Canadian musicology - an area in need of development.

The application of this principle will be clearly apparent in the recommendations for master's and doctoral programmes to follow.

Master's Programmes

Recommendation C1

> It is recommended that the University of Ottawa initiate its proposed master's programme in performance subject to favourable appraisal.

The Task Force recommends a performance programme at Ottawa and ACAP supports this recommendation. Although performance is offered at Toronto and Western, another programme seems warranted on the grounds of geographical dispersion and the needs of the local area. Such a programme would be the first possibility for French-speaking students to further their training in Ontario. The city of Ottawa has excellent facilities for live performance. Since local involvement is essential in such a programme, it is important that the University can draw on the many local practitioners in the Ottawa area e.g. in the National Arts Centre Orchestra.

ACAP notes that Ottawa is also interested in offering master's work in musicology, although the Task Force does not recommend this field. Later in this report ACAP suggests the possibility of additional programmes after reviewing the situation in three years.

Recommendation C2

> It is recommended that Queen's University initiate its proposed master's programme in music education subject to favourable appraisal.

ACAP supports the proposed programme in music education at Queen's on the grounds of local need and geographical dispersion noting that for most students in this area of study the master's is a terminal degree. The undergraduate music programme at Queen's emphasizes music education. Also close cooperation already exists between the Music Department and the Faculty of Education as well as close links between the Music Department and the local Boards of Education. These are necessary conditions for graduate work in music education.

Recommendation C3

> It is recommended that McMaster University initiate its proposed master's programme in music criticism subject to favourable appraisal.

ACAP did not support the programme recommended by the Task Force in music theory and history. However it did see merit in a master's programme specializing in music criticism, particularly in view of the fact that the Task Force recommends development of graduate work in this area. Since McMaster appears to have the resources for a master's programme specializing in criticism, ACAP suggested that McMaster restrict its proposal to allow theses in music criticism only, with supporting work in music history and theory. McMaster has accepted this suggestion.

Recommendation C4

> It is recommended that York University initiate its proposed master's programme in the musicology of contemporary cultures subject to favourable appraisal.

Two areas of musicology which the Task Force believes are in need of development are Canadian music and ethnomusicology. Canadian music studies the music of Canadian composers. Ethnomusicology studies music of non-Western high cultures (e.g. Asia, Latin America, Africa) and the music of non-literate societies and folk music. Its principal cognate disciplines are cultural anthropology, linguistics and folklore studies. The research techniques can be applied to the music of Canada at large to promote its observation, documentation and analysis.

There is an urgent need to develop strong graduate programmes in these two areas. These programmes are necessary to heighten awareness, knowledge and understanding of the musical contribution of the native peoples, the immigrant ethnic communities and the two founding cultures of Canada. Little is being done in these areas in the existing graduate programmes which specialize in historical musicology. Historical musicology has dominated musical research in European and North American universities for generations. It confines itself mainly to ecclesiastical, court and urban music of pre-20th century Western high culture.

York has responded to the recommendations of the Music Task Force and the draft ACAP report by redesigning the emphasis of its proposed programme. The title of the programme has been changed from 'Musical Research' to 'Musicology of Contemporary Cultures'. Such a programme will be unique in the province.

York has a strong base for mounting a graduate programme in music. The research interests of the faculty appear to be shifting towards a Canadian context. The necessary interdisciplinary contacts are available at York. These include anthropology, psychology, sociology, linguistics and area studies programmes. The location of York in the city of Toronto provides excellent opportunities for field research of immigrant communities.

None of the other proposals in the Task Force report show interest in the areas recommended for development. However, ACAP believes there may be a case for another programme.

> Recommendation C5
>
> It is recommended that ACAP review the situation in three years to examine any definite proposals for new master's programme in Canadian music and ethnomusicology, the success of the York programme and the need for additional programmes.

Doctoral Programmes

> Recommendation C6
>
> It is recommended that the University of Western Ontario initiate a doctoral programme in music education subject to favourable appraisal.

There is only one PhD programme in the province. The University of Toronto offers a PhD in musicology and a DMus in composition. The programme is at capacity now and no growth in enrolment is projected. The Task Force recommends that Western initiate doctoral programmes in musicology and music education. In view of the Task Force's discussion on areas in need of development and the fact that existing programmes amply cater to historical musicology, ACAP cannot support another programme in historical musicology. On the other hand, Western presents a convincing case for doctoral work in music education. There is no doctoral programme in music education in Canada. The proposed programme is designed to be closely related to music rather than being placed in the Faculty of Education and it seems appropriate that this programme should include a heavy emphasis on musicology. Clearly the programme will help fill the staffing needs of universities by specializing in the study and teaching of music.

Music Enrolment

While the Task Force has indicated that growth in master's enrolment in music can certainly be expected, in our view it is improbable that this growth will be so great that a 1973 enrolment of 72 will become a 1978 enrolment of 172 (Table 1). In this connection, we would advise Ottawa and York to plan for smaller enrolments than those given below. The current enrolment of 30 at Western is unduly inflated by students who have not finished their degrees after long periods of enrolment; we urge Western to construct its programme requirements so that a good student is able to finish in a reasonable time. If this is done, the enrolment in 1978 will be considerably less than the projected 50, many of whom would no longer be in full-time study.

Table 1

Summary of Enrolment
(Based on individual projections in the Music Task Force Report)

University	Undergraduate 1973	Undergraduate 1978	Master's 1973	Master's 1978	Doctoral 1973	Doctoral 1978
Carleton	60	100				
McMaster	91	145	Music Criticism	9		
Ottawa	166	230	Performance	20		
Queen's	160	170	Music Education	7		
Toronto	405	392	42	56	21	24
Western	531	600	30	50	Music Education	8
Windsor	56	80				
York	181	175	Musicology of Contemporary Cultures	30		
TOTAL	1,650	1,892	72	172	21	32

Summary of ACAP Recommendations
for Graduate Work in Music
Up to 1979

Musicology	Performance	Theory and Composition	Music Education
	MASTER'S PROGRAMME		
Toronto	Toronto	Toronto	Toronto
Western	Western	Western	Western
McMaster (1977) (music criticism)	Ottawa (1975)		Queen's (1977)
York (1975) (musicology of contemporary cultures)			
	DOCTORAL PROGRAMMES		
Toronto		Toronto	Western (1976)

June 16, 1975.

REVIEW OF THE REPORT ON MUSIC
December, 1975

HISTORICAL OUTLINE OF THE PROBLEM

Early in 1973, ACAP initiated the formation of five task forces and a coordinating group to assist it in planning the future of graduate studies in fine arts for the province. In its report of December, 1973, ACAP made no recommendations for music because the report of the music task force was considered to be inadequate in certain respects and a new report was requested. Through the following eighteen months there appeared;

a revised report of the task force (October, 1974),
university responses to the above (December, 1974),
a draft ACAP report (February 1975),
university responses to the ACAP draft (March-April, 1975),
ACAP report on music PL-06 (June, 1975).

Throughout these proceedings the only submission (proposal) from Carleton was a one-page statement from the university's three-year plan for 1973-76 proposing a new master's programme in music offering both M Mus and MA degrees. A brief statement dated May 3, 1973 and signed by three members each from Carleton and Ottawa indicated an intention to develop a joint programme and notes their hope to provide "some expression of opinions from the governing bodies and officials of the two universities." for the ACAP task force meeting in mid-August.

On May 31, 1974, the chairman of the task force requested all departments proposing new programmes to complete a revised fact sheet. The returns, incorporated into the revised (October, 1974) report, include responses from McMaster, Ottawa, Queen's, Western and York with no mention of a response from Carleton or of a joint Carleton-Ottawa proposal.

Carleton has consistently objected to the method adopted for the Music Assessment and the procedures used by the task force. The objections were first expressed in a letter dated July 4, 1973 from Dean Tolley to Dr. Preston and were again stated in a letter dated May 1, 1974 from Dean Paquet requesting that an external assessor be engaged. Carleton's response to the revised report (October, 1974) of the task force expressed continued concern about the failure to use outside consultants and noted the university's plans for graduate work in music. The university's concerns were reiterated in its response to the ACAP draft report (February, 1975) which goes on to propose that Carleton be considered either as an alternative or an additional site to York for a master's programme in Canadian ethnomusicology.

Following discussion of the ACAP report (PL-06, June 16, 1975) at the OCGS meeting on June 25, 1975, it was agreed to defer action until Carleton's position could be clarified. A lengthy memorandum from Dean Paquet dated August 8, 1975 was circulated to the members of OCGS and at its meeting on September 19, 1975 OCGS referred the report back to ACAP for review.

ACAP received and discussed briefly a summary of the existing programmes and those mentioned or recommended in the task force and ACAP reports and university responses. It was then agreed that further efforts should be made to locate the original university data for review by the subcommittee. The documents were located and the above outline is based on a careful study of the original university submissions and related files.

There is no evidence that Carleton has been unfairly treated in the planning exercise. Other procedures might have produced somewhat different recommendations but it is difficult to see how any procedure would produce a recommendation in support of a programme for which no proposal was submitted.

There is room for future consideration of a programme at Carleton when the review proposed in recommendation C5 is undertaken.

Recommendation:

> that the ACAP Report on Music be supported by OCGS and that Carleton be advised that its aspirations concerning graduate studies in music be documented in the form of a specific proposal for consideration during the review to be undertaken in 1978.

HHY:ib

December 2, 1975

APPENDIX A

DETAILED PROCEDURES

ADVISORY COMMITTEE ON ACADEMIC PLANNING
Ontario Council on Graduate Studies

Professor M. A. Preston
Executive Vice-Chairman

COUNCIL OF ONTARIO UNIVERSITIES
102 Bloor Street West, Toronto 181, Ontario
(416) 920-6865

Postal code: M5S 1M8

May 3, 1973.

MEMORANDUM

For Action To: Graduate Deans at Carleton, Guelph, McMaster, Ottawa, Queen's, Toronto, Waterloo, Western, Windsor, York

Those named to attend ACAP meeting on Fine Arts (list attached at Appendix A)

For Information To: Other members of OCGS

From: M. A. Preston

The meeting held on April 18 in connection with the provisional embargo in Fine Arts was a reasonably productive one. Those assembled exchanged information about the current state of their departments and about their future prospects. A technique was agreed for getting at the task of clarifying the details of the plans within the province and establishing if any need modification in the light of likely enrolment.

Since that time I have reported on the meeting to ACAP, OCGS and the Joint COU/CUA Subcommittee on Goals and Policies for Graduate Development. There is a generally agreed desire to find out if a planning exercise (admittedly in a growing field) can be carried out without extensive use of outside consultants and in a reasonably short time. The arrangements described in the rest of this memorandum flow from suggestions received at this series of meetings.

1. Task Forces

   We shall establish five task forces, as indicated in Appendix B. The university membership is compiled from my notes of the April 18 meeting and should indicate each university contemplating graduate work in the field by 1976. If an error occurs, please make the necessary addition or deletion. These task forces have the responsibility of preparing reports culminating in a proposal for the provincial offerings of masters' work, as described in more detail in section 5, below.

2. Co-ordinating Group

   Because of the different philosophies extant in the province concerning the academic separability of the fields represented by the five Task Forces, a Co-ordinating Group will continue in existence, composed of those named by their universities to attend the meeting of April 18.

3. Meetings of all the Task Forces will be held on Tuesday, May 22 at 10:30 a.m. at York University. Precise details of rooms will be provided at the time.

The meeting will begin with a brief plenary session, which I have asked the hosts to chair. It will permit a refresher of the discussion of the April meeting.

Coffee and doughnuts will be available in the Faculty Lounge on the 8th floor of the Ross Building at 10:00 a.m. The meeting will start at 10:30. You should expect it to end at 5:00 p.m. except that I have asked Professor Green to bring together those elected as chairmen of the Task Forces in order that they may compare notes and consider further action. Professor Green intends to achieve this by inviting them to dinner.

4. Each Dean of Graduate Studies is asked to arrange the nomination of representatives to the appropriate Task Forces, let me have the names, and also to pass a copy of this memorandum to anyone named who has not received a copy, i.e. is not listed in Appendix A.

5. Task Force Assignment

   Each Task Force is asked

   a. to examine undergraduate enrolment in its field for the past few years (say three) to see if a trend to greater student interest in the field exists. Both honours courses and equivalent (i.e. potential graduate students) and general enrolment (related to need for faculty appointments) should be examined. It would also be appropriate to consider if any significant foreign student graduate enrolment is likely, and, if so, to what extent one is speaking of immigrants or of those who will return to their homelands (financial support is, of course, a factor).

   b. to prepare a current statement of the realistic starting date for each new programme and the enrolments anticipated (and therefore planned for) for both existing and new programmes in each year from 1973-4 through 1976-7. One would need to make candid evaluations of the likely availability of various resources, including qualified staff, and to bear in mind that an appraisal would precede the commencement of each new programme and that university finances may supervene.

   c. to prepare a statement showing the emphases of all programmes (new and old) making clear where there are common emphases (justified duplication is not a dirty word).

   d. to see if the results of the above examinations suggest the desirability of modifying some of the original proposals and, if so, to suggest modifications. If doing this, one should be very conscious of the exciting possibilities of geographically close universities engaging in joint undertakings or using one another's staff, and also of the potential resources of CAAT staff and facilities.

   e. to discuss the significance of community involvement that a master's programme can further, e.g. with orchestras and schools.

6. The Co-ordinating Group may be expected to discuss together and with ACAP the reports from the Task Forces.

7. Timetable

It is hoped that on May 22 each Task Force (having first elected a chairman) will proceed to begin work on items a, b and c, and to develop a timetable for its work this summer.

In the interest of progress (and the desire not to hold up development in red) the following is proposed:

September 15, 1973 - Task Forces (and Co-ordinating Group?) have given ACAP their final reports as in 5.

October 15, 1973 - Universities have given ACAP comments on these reports.

November 15, 1973 - ACAP reports to COU.

In this way the provisional embargo could be removed by the end of the year, if COU and CUA acted at their December meetings. In order to make the one month period for university comment realistic, it is suggested that Task Force members keep their administration informed in an informal way as the work progresses.

Immediately after the meeting of May 22, each Task Force member is asked to provide ACAP with a report of the progress made. I will endeavour to help the Task Forces in any way possible, and to meet with them during the summer if they wish. I shall also keep in mind the desirability of calling the Co-ordinating Group together if circumstances warrant. It may well be that the Co-ordinating Group should meet at the end of the day on May 22; since the group has no chairman, could I ask Dean Heller to convene the meeting?

In the copies for the Co-ordinating Group, I enclose some material from Windsor which should be added to the background information you already have.

MAP.sg
Encls.

bcc: Members of ACAP
Members of Joint Sub-committee

APPENDIX B

TASK FORCE REPORTS
ON
GRADUATE PROGRAMMES IN FINE ARTS

November, 1973

TASK FORCE REPORTS

Letter of transmittal	B-i
Amendment to Music report	B-ii
Dance	B-1
Film	B-4
Music	B-15
Theatre	B-22
Visual Arts	B-27

YORK
UNIVERSITY

Office of the Dean

FACULTY OF FINE ARTS

4700 KEELE ST., DOWNSVIEW, TORONTO, CANADA

November 7, 1973

Dr. Mel Preston
Executive Director of Advisory
Committee on Academic Planning
Council of Ontario Universities
102 Bloor Street West
Toronto, Ontario

Dear Dr. Preston:

Attached are the most up to date reports from the five fine arts Task Forces which ACAP instructed the Ontario universities to create for the purpose of provincial review of current and proposed graduate work in the fine arts in Ontario. As we agreed at our initial meeting, no attempt was made to try to co-ordinate the work of the five Task Forces, as they represented disciplines which demonstrate diverse qualities and needs.

My overall impression is that such groups are, indeed, able to examine provincial needs to help shape provincial programmes in fine arts graduate studies. Not a few of the Task Force's meetings held heated debate, for the advocates were judging themselves and each other. The five sets of recommendations, however, do indicate a maturity of judgement and an ability to plan in such a way as to relieve the province from the fear of extraordinary multiplication and even unwarranted duplication of programmes. The rhythm of the recommended plans (so far as they go- and most of us feel that such planning must be put on a continuing basis) indicate an orderly growth in areas of study which have only recently come into the full light of academia in Canada.

The Task Forces have also served to bring together, for the first time in some cases, university representatives in the same discipline. The results of these meetings will, I am sure, go far beyond the original ACAP charge.

I personally have enjoyed serving as the Chairman of the Committee of Task Force Chairmen and can assure you that, in my view, the respective Task Force Chairmen served wisely and well. As one of the major skeptics about the ACAP charge to fine arts, I can only say that I am encouraged by the manner in which the Task Forces went about their business and by their view of the future for fine arts in Ontario universities.

The Task Force Chairmen and I will be willing to meet with ACAP or any of its subcommittees should you so desire.

Respectfully submitted,

Joseph G. Green

Joseph G. Green, Chairman
Committee of Task Force Chairmen

JGG/pd

cc:
Prof. G. Strate, Chairman, Dance Task Force
Prof. J. Beveridge, Chairman, Film Task Force
Prof. D.A. McKellar, Chairman, Music Task Force
Prof. A. Saddlemayer, Co-Chairman, Theatre Task Force
Prof. J.M. Moore, Co-Chairman, Theatre Task Force
Prof. F.E. Winter, Chairman, Visual Arts Task Force

YORK
UNIVERSITY

Office of the Dean

FACULTY OF FINE ARTS

4700 KEELE ST., DOWNSVIEW, TORONTO, CANADA

November 26, 1973

NOV 28 1973

Dr. Mel Preston
Executive Director of Advisory
Committee on Academic Planning
Council of Ontario Universities
102 Bloor Street West
Toronto, Ontario

Dear ~~Mr. Preston~~ mel:

Attached please find the latest report from the Music Task Forces. I draw your attention to two revisions:

1. Page 1., under: Recommended Schedule of Graduate Programs in Music to be Implemented 1974-78 in Ontario. "1977-78, Music Education, Queens University" has been added.
2. Page 7., (Conclusions, #5) "Queen's University does not plan to enter the graduate field within the time limit of this projection". The statement has been taken out of the report in line with the additions of the recommendation for 1977-78.

As this information has just come to us it could not be included in our original report. We are sorry for any inconvience this may have caused.

Sincerely,

Joe

Joseph G. Green, Chairman
Committee of Task Force Chairmen

pd

Report of the Task Force
on
Graduate Programmes in Dance

PREAMBLE - DANCE

York University and the University of Waterloo are the only two institutions in Canada offering four year honours degrees in Dance in Canada. The philosophical base and the academic content of the two programs are such that they emerge as viable and real alternatives to the student rather than competitive ones.

The already detailed plans of York and the intentions of Waterloo vis à vis graduate study indicate that these programs as well provide the student of Dance in Ontario with the opportunity of pursuing his/her interests at one or the other institution. While it may be desirable to have competitive programs to insure excellence, the balanced offerings of the two universities mean at least that an Ontario or Canadian resident can have his needs satisfied in Ontario.

DANCE

	YORK	WATERLOO
	Grant Strate	Norman Ashton
1) CHAIRMAN	Grant Strate	(proposal not yet made)
2) ENROLMENT	70/71 - 32 71/72 - 92 72/73 - 135 73/74 - 150 (projected)	71/72 - 16 72/73 - 22 73/74 - 45 (projected)
FACULTY	70/71 - 3 1/3 F.T.E. 71/72 - 5 1/3 F.T.E. 72/73 - 10 F.T.E. 73/74 - 11 1/3 F.T.E.	71/72 - 3 F.T.E. 72/73 - 5 F.T.E. 73/74 - 5.3 F.T.E. apart from the above, the trend is towards an increasing demand to service students outside the Honours Dance Programs
FACILITIES	73/74 - 4 Dance Studios 1 Multi-purpose classroom Classes assigned to other University facilities	73/74 - 1 Dance Studio 1 shared laboratory for biomechanics, physiology. motor learning with Department of Kineseology
3) GRAD. STUDIES EXPECTED ENROLMENT	8 students Expect 4 from own program - remaining 4 from Canada, U.S.A. and U.K.	4 students Expected from Waterloo program or other Canadian Universities
4)	Starting date 1974/75 to date the Program has received enquiries as to its projected Graduate Program from the United States, England as well as from 5 graduate students from the home Program. Approximately 20 more students will graduate in 1974 of which possibly 4 will be candidates for Graduate Studies	Starting date (projected) 1976/77 The Honours Dance Option at Waterloo will graduate its first class in 1974, a total of eight students. Several of these individuals are planning graduate study at other institutions. In view of the fact that a relatively small graduate program is anticipated it would not be unrealistic to

# 4 Waterloo continued

5) Most interest has so far been for advanced studies in Dance Therapy, Dance History, and Criticism, Choreography & Notation.

6) Staff

Present staff are qualified to give advanced studies in Dance Therapy Choreography & Criticism. Resource people or added faculty will be required to teach History or Notation.

7) Advanced studies in Dance Therapy would no doubt be of value to the community insofar as the studies would involve field work with actual case problems within institutions and under controlled guidance and supervision.
Apart from that advanced study in Criticism History Choreography and Notation would ultimately assist, in a very real sense, the greater dance community. The field is very short of such expertise.

begin in 1974 with two or three graduates of Waterloo and one or two qualifying students from other universities. It is considered desirable, however, that the faculty should have at least one more year of experience with the under-graduate program before extending it to graduate study.
The earliest date would be, therefore 1975 with a realistic target of 1976 in view of the period of time required for the submission of briefs and the appraisal process.

5) The proposed graduate program at the University of Waterloo would be extensions of the central focii of the undergraduate program. Emphasis would be placed upon the bio-physical and social sciences as they lend themselves to interpretations of dance as a movement form and the inter-action between the form and the body, the mind and society.
Hence the areas of concentration at Waterloo would be concerned with biomechanics, psychology and sociology. An area such as Dance Therapy would be approached from a more bio-physical basis than the clinical approach proposed by York and the two programs would be highly complementary.
Throughout, the emphasis would be on the development of skills and knowledge required for problem solving in general but without specific application.

7) At present faculty at Waterloo are engaged in experimental programs with pre-school children and in the schools themselves. Studies are ongoing at one regional hospital school with respect to locomotion and body-spatial awareness of retardates. Similar programs can be developed to a greater extent with the involvement of graduate students.

Report of the Task Force
on
Graduate Programmes in Film

Advisory Committee on Academic Planning

Task Force - Film

Further to the meeting of Ontario university representatives from Faculties and Departments of Fine Arts in June 1973, the subcommittee for Film reporting to the Task Force, has the following information and recommendations.

Letters were sent to the Ontario Universities (list attached) requesting information as to the number & nature of film study courses, and the department or faculty in which these courses were offered.

Replies were received by phone or letter from:

- Queens University
- University of Ottawa
- University of Western Ontario
- University of Toronto
- University of Waterloo
- University of Windsor
- Trent University
- Carleton University

A discussion was held also with two representatives from the Commission on Canadian studies, concerning the role and value of courses in media and communications, including film, in furthering the effectiveness of broad-based programs in Canadian studies.

Referring to the May 3/73 Memorandum of Professor M.A. Preston to the Graduate Deans of several Ontario Universities, and to Item No. 5, "Task Force Assignment", our information is set down according to the list of objectives outlined therein, as follows:

a. From our information, it is clear that undergraduate enrollment in film-study courses is increasing in Ontario Universities, and that new film courses have been offered in several Universities during the past three years. This movement reflects the parallel increase in film study and film making among Ontario high schools, which varies between school districts and individual schools, but overall is clearly an increasing program. These high school programs are usually divided into:

   (A) film studies in the area of "film appreciation", including film theory, history, aesthetics and criticism;

   (B) film-making, usually with super 8mm equipment but sometimes with 16mm in addition;

   (C) video work with closed circuit television, including video-

- tape production and regular in-school programming.

In the case of York University, as a single example, the increasing availability of film study courses in local highschools creates a growing pressure for more advanced film courses at the University and for such courses (especially in film-making or film production), to be available to students on entry to the university, rather than having to wait until the upper years of study before they may continue with actual film-making and technical (studio) courses.

No degrees in film study as such, are offered by universities other than York University at this time. In York University the "film degree" is given as Bachelor of Fine Arts, Specialized Honors Film.

Other universities offer film courses within the framework of either a Department of English, or Theatre Arts, or Communications Arts, or Journalism, but in no case that we know of as a separate Major course of studies in itself.

We cannot estimate any "significant foreign student graduate enrolment" in future, except that a number of inquiries have been received over the past three years from students in U.S.A. concerning availability of Canadian graduate study programs in film. Similarly, at York University, year by year, an increased ratio of student applications from U.S.A. for undergraduate film study is noted.

b. The Task Force recommends that a beginning should be made with Graduate study in film at York University, at the start of the coming academic year 1974-75. York has had perhaps 30 or more inquiries concerning graduate film study, from its own undergraduate students plus outside students, during the past two years. It estimates a beginning enrolment of perhaps 6 students in the first year, and considers that with its present resources of faculty and staff it would be entirely possible to provide the necessary services, guidance, and consultation for a new group of intending graduate students.

As to program, it is felt that the best basis would be for the students themselves to nominate subjects for study on an individual project basis, and that a thorough assessment of their proposals with members of a faculty committee would provide the necessary review and authorization for the students' proposals.

c. The emphasis in York University's proposed program may be defined (in a preliminary way) as follows:

- i Graduate study projects in film history, aesthetics or criticism.
- ii Graduate study projects in the social application of films of various kinds, with specific "case-studies" of films that have been used in particular ways or situations, to effect a predetermined social objective.
- iii Development of new, experimental, or little-tried kinds of film used as a tool, an adjunct, or a means of documentation, for studies in a variety of disciplines where film has been little employed up to now as a research instrument or as a means of documentation or interpretation. (This may be in fields such as social science, psychology, urban studies, environmental studies, arts administration, business administration.)

Such a development would presuppose film-making activity, which in turn would require close attention to funding and cost control of the film projects. The development would also presuppose a close collaboration with specialists or scholars in each of the specialized fields of study; these persons would constitute a "research" base for the film-maker and would provide guidance and authentication for the film-maker's propositions in new subject-areas.

This type of developmental film-making may also apply with good advantage in the field of educational film production, working particularly towards new techniques of communicating and conceptualizating factual material, among children at different age and educational levels.

In cases where the intending graduate student had a film proposal of genuinely experimental nature to put forward, this would merit the careful consideration of the faculty committee for graduate film studies.. The desire would be to encourage and accomodate within realistic financial limits, film experiments of a truly innovative and imaginative kind. The aim would be to support genuine experiment and testing of new film modes and film content. There would be no valid reason to support the production of a merely conventional film by a technically competent student, whose objective might be considered simply the production of a film to be used as showcase in obtaining employment in a conventional film industry context. Rather the concern would be to develop the wider possibilities of film for use in a social context; and to develop new kinds of aesthetic visual expression and communication.

Undergraduate Program (York University)

At present the undergraduate program at York aims to provide for students in filmmaking (studio) courses an opportunity to become reasonably proficient in fundamental film skills up to a junior professional level; and in film theory studies, to find an opportuntiy to study the basic or classic film repertory and the main outlines of film development.

Graduate Program (York University)

Looking ahead to a graduate program, the York proposal would seek to provide for graduate study either as a further advance in terms of film scholarship (history) aesthetics, sociology of film), or of film-making (as in the applications of film to other disciplines, or the innovative development of new film techniques and "Film-language").

d. Since no other universities have as yet advanced their proposals for graduate study to the same degree of readiness as that of York University, the possibility of a geographical collaboration between graduate film programs in various institutions does not yet arise. In principle there may be future possibilities for cooperation, in terms of a film investigation into some specialized field of study, or perhaps in the joint use of specialized film-production equipment (e.g. animation equipment, an optical printer for special process work, or other specialized studio installations).

For scholarly research in film, we believe that graduate students would require to make use of the film archives, reference materials, still-photographs, original manuscripts and papers, located at the National Film Archives and the Canadian Film Institute in Ottawa; also at the Cinematheque Quebecoise in Montreal.

To our knowledge there are no significant film-print collections among the Ontario university libraries. Here again we believe that York University, with a consistent policy of film acquisitions on the part of the main University (Scott) Library, holds the largest film collection among Ontario universities. This collection includes a large number of specialized films for reference use in a wide variety of university courses, e.g. History, Psychology, Social Science, Fine Arts, etc., as well as film "classics".

Access to the Canadian Film Institute (Ottawa) in particular, as the senior film circulating library and major film archive in Canada, will be of the greatest importance to intending graduate students in Ontario universities, as elsewhere in Canada.

e. The possibilities for community involvement of a graduate film student at MFA level, would remain to be discovered and tested. One area which may likely utilize such skilled "resource" persons would be that of film-program planning or film-course organization, on the part of local groups within the community, such as YM/YWCA, library administrations, adult-education bodies, school boards, summer schools and camps. There is ample evidence of new film courses being offered each year by such organizations, and of growing community interest in films and in the social values and ramifications of film. Well-informed graduate students having a broad general knowledge of the film repertory plus specializations in film-making or film theory, will be able to make a contribution of value to the design and presentation of film programs within the community at large.

Conclusion

Speaking as Chairman of the Task Force in Film, with reference to the evident growth of interest in film studies among the universities as well as high schools of Ontario, I recommend that a beginning now be made with a first program of graduate studies in film, to be established at York University, proceeding to the MFA degree in Fine Arts, Specialized Honours Film.

There is a clear indication that numbers of Canadian students within the next few years will move to universities in U.S.A. for graduate studies in film, whether in a media or fine-arts context, unless the opportunities for such study become available very shortly within Canada. Since the largest number of universities presently offering undergraduate film studies is to be found in Ontario, this matter should be of special interest to Ontario educators and university planners.

James Beveridge

James Beveridge
Chairman
Task Force for Film

APPENDIX A

A letter requesting information about plans for graduate studies in film, was sent to the following universities:

University of Ottawa	Dept. of Visual Arts
University of Western Ontario	Dept. of English
University of Waterloo	Dept. of Fine Arts
	Dept. of Religious Studies (Renison College)
	Dept. of Man in Environment
University of Guelph	Dept. of Communications Arts
University of Windsor	Dept. of Communications Arts
McMaster University	Dept. of Film
Carleton University	Dept. of English Language & Literature
Trent University	Dept. of English Language & Literature
Queen's University	Dept. of Film Studies
University of Toronto	Prof. Gino Matteo Chairman of committee for study of a University-wide undergraduate film program

APPENDIX B

Information received concerning the Undergraduate film courses presently offered at Ontario Universities:

Carleton University Film courses are now given under various departmental categories:

English - Film history & theory
Journalism - Film history & theory
St. Patrick's College - 2 courses in Film History

Note: a subcommittee on Academic Planning is now reviewing present & proposed plans for expanded film study.

Interest is in theory and analytic study rather than in film production courses. A proposal for Master of Arts degree in Journalism, including film and television studies, is in appraisal by the University.

University of Ottawa Department of Visual Arts (1973/74)

5 mandatory courses plus 7 courses chosen from among 5 groups of options.

Mandatory course: History of Cinema

Cinema option (one among 5 groups of options)

OPTION CINEMA: ART 3275 Photography I
ART 3276 Screen Study I
ART 4275 Photography II
ART 3220 Utilitarian Graphic Art
ART 4276 Screen Study II
ART 4201 Art and Communication
ART 4122 Contemporary cinema
ART 4132 Canadian Cinema (Quebec)
ART 3242 Cinema as an Art
ART 4242 Cinema and Civilization
ICS 4160 Cinema and Youth
ICS 2205 Philosophy of Social Communications
ICS 1210 Introduction to the Sociology of Social Communications

Department of Social Communications: 4 mandatory courses plus selected courses chosen from Media option group

Mandatory course: Workshop I - audio/video/cinema

Media option: ICS Cinema and Youth

Note: about 200 students are registered in film study courses.

Note: proposals for graduate study in film have been drawn up departmentally but have not yet been apprpved by University Senate.

Queen's University Department of Film Studies (1973/74)

Course	
34-423.	Director's Cinema
34-221	American Cinema
34-210	Introduction to Cinema
34-310	Fundamentals of Film Production
34-223	The Documentary Heritage
325	Film and the Popular Arts
- -	Film Criticism Course
- -	European Film Studies

Note: This program is considered to be at a point of transition, ready for a larger development. Film faculty wish to offer a Diploma in Film & Education, or in the long-term, an expanded program in film production and theory in an Institute of Graduate Studies. No university action as yet.

Ryerson Polytechnical Institute

Note: The Ryerson Polytechnical Institute, while it offers extensive film courses and is now in some areas of study a degree-granting institution, does not presently offer the Bachelor's degree in film studies. The prospect of graduate study in film therefore does not arise at this time.

University of Toronto:		
	St. Michael's College (Dept. of English)	- 1 course in film aesthetics combined with basic film & TV production (3rd. year level and up)
	Innes College (Dept. of English)	- 1 introductory course in film theory and aesthetics (all years)
	Department of French	- 1 course in French Cinema

Note: A committee is meeting to prepare a set of proposals for a university-wide program of undergraduate film studies, preferably within the Fine Arts area of study. These proposals will look to an eventual full-fledged program of film studies and production (studio) courses, incorporating those courses already taught in various faculties and colleges. These proposals will synchronise with the final proposals of the Berlyne Committee for the extensive revision or reconstruction of the entire undergraduate program of studies.

Note: There are no plans at present for a future program in graduate studies in film.

Trent University:

Dept. of English

310 Literature and Film (Comparative Literature)

University of Waterloo:

Dept. of Fine Arts (1973/74)
(Fine Arts Honours B.A. in Art)

234 Introduction to Film Making I (Fall)
235 Introduction to Film Making II (Winter)
244 History of Film I (silent) (Fall)
245 History of Film II (sound) (Winter)
246 Religion and Film I
247 Religion & Film II
334 Advanced Film Making I (Fall)
335 Advanced Film Making II (Winter)
370 Film Theory I (Anatomy of Film)(Fall)
371 Film Theory II (Aesthetics & Criticism)(Winter
390-393 Selected Subjects in Fine Arts (may include research & reading courses in film)
490 Senior Honours Presentation I (advanced creative project, may be film) (Fall)
491 Senior Honours Presentation: II (continuation) (Winter)
434 Senior Seminar in Film Techniques I (Fall)
435 Senior Seminar in Film Techniques II (Winter)
470 Senior Seminar in Film Concepts I (Fall)
471 Senior Seminar in Film Concepts II (Winter)

University of Western Ontario

Dept. of English - 3 film courses

Film production Workshop with facilities but no formal course work. (extra-curricular, non-credit).

No link with Fine Arts courses.

Some film study in Journalism courses (cine-journalism)

Note: a proposal for M.A. degree in communicatio with some film content has been made to the University by School of Journalism.

University of Windsor

Dept. of Communication Arts

100c	Introduction to Mass Media (Half Course)*
101c	Survey of Mass Media Activities " *
120	Writing and Communication Effectiveness
205	Visual Communication *
210	The Film Making Process *
215	Production Processes in Television and Radio *
220	Content Planning Processes in Print and Broadcast Media
225	Communication and Technology in Education
240	History of Cinema
310	Intermediate Film Making*
315	Intermediate Production Processes in Television and Radio *
320	Communication and the Press
325	Media Education Strategies
330	Materials and Background of Mass Media Criticism
335	Methods of Mass Communication Analysis
340	The Contemporary Cinema
345	Broadcasting and the Popular Arts
405	Production Research *
430	Communication Policy
435	Problems in Media Analysis
440	Cinema Studies
445	Broadcasting Studies
450	Press Studies

* denotes courses with laboratories

York University Department of Film, Faculty of Fine Arts

102	Still Photography
140	The 20 Century Art
201	Production (Studio & project work)
204	Film and Film-making
219	TV, Tape and Film
221	The American Film
222	Films of Western Europe
241	The Documentary Film
301	Production (Studio)
302	Studio (Project Work)
311	Intermedia Film Workshop
312	The Narrative Art of Film
313	Film-editing - Theory and Technique
319	Television
324	Soviet Life and Films
350	Special Seminar in Film
401	Production (Project Work)
411	Advanced Film Techniques
412	Screenwriting
419	Acting and directing
421	Film in Canada
450	Special Tutorial in Film
450J	Films of Japan

Report of the Task Force
on
Graduate Programmes in Music

REPORT OF THE ACAP MUSIC TASK FORCE

RECOMMENDATIONS FOR THE DEVELOPMENT OF GRADUATE MUSIC COURSES IN ONTARIO UNIVERSITIES

COMMITTEE MEMBERSHIP

Chairman, Professor D. A. McKellar, University of Western Ontario

Members: Professor John Beckwith, Dean, Faculty of Music, University of Toronto,
Professor Francois Bernier, Head, Department of Music, Ottawa University,
Dr. Austin Clarkson, Head, Music Department, York University,
Dr. Paul McIntyre, Head, Department of Music, Windsor University,
Professor John Churchill, Head/Dr. Alan Gillmor, Department of Music, Carleton University,
Professor Istvan Anhalt, Head/Dr. Dwaine Bates, Music Department, Queen's University,
Dr. Alan Walker, Head, Music Department, McMaster University.

RECOMMENDED SCHEDULE OF GRADUATE PROGRAMS IN MUSIC TO BE IMPLEMENTED 1974-78 IN ONTARIO

RECOMMENDED MASTERS LEVEL COURSES TO BE OFFERED IN ONTARIO BEGINNING IN 1974-5

1974-5	Theory and Composition	York University
1975-6	Music Education	Ottawa University
	Performance	Ottawa University
	History	York University Ottawa - Carleton
1976-7	Theory and Composition	Windsor University Ottawa - Carleton
1977-8	History - Theory Music Education	McMaster University

RECOMMENDED DOCTORAL LEVEL COURSES TO BE OFFERED IN ONTARIO

1975-6 (1976-7)	Performance Musicology Theory Composition Music Education	University of Western Ontario

APPENDIX

PREAMBLE

The Music Task Force met on three occasions and a considerable number of hours were spent in the development of the information contained in this report. A questionnaire was designed and was distributed to all Ontario Universities and the data thus derived became the basis for the main recommendations of this report.

There was an extraordinary spirit of co-operation between the members of the Committee and it can be stated that this final report has the unanimous agreement of all members and institutions represented on the Committee.

GRADUATE MUSIC PROGRAMS OFFERED IN ONTARIO AT THE PRESENT TIME

University of Toronto
Faculty of Music

Master of Arts (M.A.) Musicology
Master of Music (M.M.) Composition
Music Education
Performance and Literature
PhD - Musicology
Doctor of Music (Mus.Doc.) Composition

University of Western Ontario
Faculty of Music

Master of Music: Literature and Performance, Music Education, Theory, Composition
Master of Arts: Musicology

The Committee quickly came to the realization that there is no existing objective criteria on which to base an evaluation of the needs for future graduate programs in this province. The Committee also decided that the time was too short to do a wide-ranging study of the situation. Thus, it was decided that the most positive basis for decision could be found in a projection of the future needs for presently enrolled honours music graduates in Ontario. This is information that can be obtained from all Ontario music departments and can reflect some of the projected enrolment forecasts as supplied by each individual department.

TABLE I

PRESENT AND PROJECTED HONOURS UNDERGRADUATE ENROLMENT IN MUSIC IN ONTARIO

	1973-4	1974-5	1975-6	1976-7
University of Western Ontario	242	267	275	275
Queen's	125	130	135	140
York	145	150	152	152
Carleton	19	20	22	25
McMaster	100	130	145	160
Wilfred Laurier University	12*	12*	12*	12*
Windsor	76	89	100	115
University of Toronto	344	348	356	367
Ottawa	163	185	195	205
	1,236 (actual)	1,331	1,392	1,451

* enrolment - 4th year only. Therefore totals are conservative.

N.B. This information was derived early in the summer of 1973. The music departments in Ontario universities have since experienced a rather sharp and unforeseen expansion in enrolment. Thus, the figures can be assumed to be even more on the conservative side.

TABLE II

The Committee attempted to establish the number of honours students presently in the fourth year (graduating year) based on the figures in Table I. The Committee established the fact that approximately 1/5 of the entire undergraduate honours student body are fourth year students. Thus, Table II represents 1/5 (rounded to an even number) of the totals in Table I.

1973-4	1974-5	1975-6	1976-7
250	270	280	290

TABLE III

PERCENTAGE OF STUDENTS REGISTERED IN EACH OF THE FOUR ESTABLISHED MUSIC DEPARTMENTS IN ONTARIO MUSIC DEPARTMENTS

The Committee attempted to establish a provincial breakdown of the number of students within each of the four established departments across the province of Ontario. These four departments are performance (and literature), theory (composition), history (musicology), and music education. A provincial average is established because there is a considerable difference in the balance of students within these departments in the various Ontario music departments. For example, most schools offer work in the four areas listed but with emphasis varying from school to school. Carleton University, however, offers courses only in the area of theory and history.

Music Education	- 50%
Performance	- 25%
Theory (including composition)	- 10%
History (including ethnomusicology)	- 15%

TABLE IV

It can be seen in Table III that there is not even distribution of students through the four departments. The majority of students will graduate in the field of Music Education while relatively few students will graduate in the area of theory and composition. However, there is no correlation between this distribution and the percentage of students from each program who will continue on in graduate work. The historical pattern shows that a much higher percentage of students will continue in graduate study from the area of theory and composition than will continue in graduate studies from music education. Thus, the Committee attempted to establish a realistic figure representing an estimate of the number of students from each program who will continue in graduate studies.

Music Education - 25%
Performance - 40%
Theory - 50%
History - 75%

TABLE V

NUMBER OF STUDENTS TO CONTINUE IN GRADUATE PROGRAMS IN MUSIC IN ONTARIO

This final Table represents the summary of the proceeding data. The Table shows the number of students who will be continuing in graduate studies in each department over the next four years.

	1974-5	1975-6	1976-7	1977-8
Music Education	32	34	35	36
Performance	25	27	28	29
Theory and Composition	12	13	14	15
Musicology and Ethnomusicology	28	30	31	33
Total	97	104	108	113

A number of significant factors must be taken into consideration in assessing the need for graduate studies in music based on the projected totals in Table V.

1. There are at present over 70 FTE music graduate students in music at the University of Toronto and University of Western Ontario.
2. During the past five years undergraduate development of music programs has undergone extraordinary expansion.
3. The future of undergraduate and thus graduate programs in music in North America would indicate a strong upsurge in student population. The young people of today are seeking advanced training in the creative arts and society seems to be able to accommodate graduates from these courses. There is every reason to expect that this trend will continue.

The Committee considered a number of variables that could influence the totals represented in Table V. These variables are:

a) the number of students who will remain in Ontario for graduate studies

b) the number of students who will leave the province of Ontario for graduate studies in other provinces or countries

c) the number of students who will come to Ontario from other areas to seek graduate studies in music

After much consideration of the above variables the Committee decided that these variables would tend to counteract each other and thus not strongly influence or change the totals in Table V. Because graduate work in music in Ontario is relatively new, there is not a strong historical pattern for obtaining more objective criteria but what data is available would seem to indicate that the Committee's conclusion is valid.

CONCLUSION

The recommended course offerings for graduate studies in music in Ontario have all been made with the following factors taken into consideration.

1) The course offerings represent the Committee's unanimous decision for offerings that will best service the greatest needs in the immediate future. These are course offerings that will compliment those presently offered in Ontario.

2) The courses and schools listed represent an attempt to offer programs geographically distributed across the province.

3) The listing attempts to phase graduate programs over a period of time rather than a sudden burst of programs within one year.

4) It must be noted that Ottawa University and Carleton University are combining resources for a cooperative offering of programs

that can best utilize the resources available in Ottawa, the capital of Canada. It must be noted that performance and music education projected for Ottawa University are two programs not presently offered at Carleton University.

5) Queen's University does not plan to enter the graduate field within the time limits of this projection.

6) The recommended offering represent only a fraction of the initial offerings proposed and represent the results of many difficult decisions for curtailing programs within the time indicated.

The Committee strongly recommends that either the Committee as presently constituted or another Committee, should be established to delve more deeply into matters related to graduate studies. These matters would include an on-going assessment of offerings and needs in the province including library resources and faculty strengths. There was neither time nor the resources available for research in these areas and the Committee feels that there is an urgent need for such studies.

However, the Committee is confident that the programs recommended are supported by adequate library resources. It is essential that graduate teaching faculty be augmented to fully service future students.

Report of the Task Force
on
Graduate Programmes in Theatre

DEAN GREEN

B-22

REPORT OF TASK FORCE IN THEATRE

for

ADVISORY COMMITTEE ON ACADEMIC PLANNING
ONTARIO COUNCIL ON GRADUATE STUDIES

Toronto, 16 October 73

Members of the committee:	Michael Booth (Guelph)
	James Flannery (Ottawa)
	Dan P. Kelly (Windsor)
	Mavor Moore (York: co-chairman)
	Gerald D. Parker (Western)
	Ann Saddlemyer (Toronto: co-chairman)
	Karl Wylie (Waterloo)
Reports also received from:	Fred Euringer (Queen's)
	Owen Klein (St. Clair College)
	D. L. Mordell (Ryerson)
	W. T. Newnham (Seneca College)
	Maurice Yacowar (Brock)

PREAMBLE

The only graduate program in theatre or drama now being offered in the Provice of Ontario is that of the University of Toronto's Graduate Centre for the Study of Drama, which has programs leading to the degrees of M.A., M. Phil. and Ph.D. York University has proposed a program leading to the degree of M. F. A., which it is prepared to implement in 1974/5; the proposal has been accepted by the University and is now awaiting assessment by the C.O.U. The University of Windsor is planning to offer both M.A. and M.F.A. degrees within the next few years; and the University of Ottawa has given notice of its intention to provide an M.A. in two or three particular areas at some time during the coming five years. Other Ontario universities have indicated that if they wish to offer graduate programs in theatre or drama they will not do so before 1978.

At the same time it becomes apparent that undergraduate and graduate enrolment in theatre and drama (unlike that in many other disciplines today) is rising and will probably continue to rise. York's first year undergraduate registration in theatre exceeds last year's by about 15%, for example, and Toronto's Graduate Centre this year turned away about 15% of applicants. Nor can the U. of T. Centre expand to serve the need without more staff, space and facilities. There has also been an unprecedented increase in the number of professional and semiprofessional theatre groups in the Province, and interest in community theatres and colleges is higher than ever. Moreover, despite the demand for their services here, many Canadian specialists in the field enjoy a high international reputation and are often wooed away by the opportunity to further their careers in the established graduate schools south of the border.

Where undergraduate or graduate programs exist in Ontario, experience has revealed a serious shortage of qualified teachers, especially in technical, design and management subjects; and in historical and present knowledge of Canadian theatre and drama. But this is only the top of a shortage pyramid: there are approximately 1,000 theatre arts programs being offered in Ontario secondary schools -- and in the opinion of the Committee many of the teachers involved are not properly qualified to teach them. In brief, on all levels of theatre and drama ("drama" being understood to include the literary, critical and theoretical aspects of "theatre"), both academic and professional, there is a pressing need for better qualified Canadians. As an increasingly important corollary to this, more and more professionals are expressing the desire to return to the universities for further academic training.

Given the situation summarized above, the Committee strongly supports an increase in graduate training in theatre and drama in the Province. The Committee further feels that in meeting the urgent demands there is little danger of excessive overlapping in the programs, either existing (U.of T.) or planned for the immediate future (York, Windsor, Ottawa).

NEW PROPOSALS

1. York University

The York program is designed with a practical and professional bias, with emphasis on directing, performance, design, management and playwriting centred around a production ensemble. The Committee welcomes the innovatory concept behind the York proposal for an M.F.A. in theatre, while recognizing the problems implicit in any experimental program based on ensemble work -- such as rigour of the selection process, flexibility within the academic framework, and evaluation criteria. Far from overlapping with the M.Phil. program offered by the nearby University of Toronto, the York plan serves as a necessary complement to it. And the presence within York itself of a new Faculty of Education should both enhance opportunities for teacher-training and guard against slippage in the matter of evaluation for higher degrees. Since it appears that York is prepared to mount the program with little extra in the way of faculty or facilities in the immediate future, and can get under way by the fall of 1974, the Committee feels that its plan offers the most expeditious way to meet the existing need.

2. University of Windsor

Windsor proposes two programs, both welcomed by the Committee as academically and geographically sensible, despite a degree of overlap in each case with other programs. These are envisaged for commencement in 1975/6, with a third to be introduced later. An honours undergraduate degree in theatre and communications arts is to commence in 1974/5. The present graduate school proposal has been approved in principle by the school's Council; approval by the University Senate and President are yet to come.

a) M.A. in theatre history, one year plus a thesis. While this would to some extent overlap with the M.A. now offered by the University of Toronto, it would be the only other predominantly academic degree available in the Province; the Committee feels that such a modest overlap should no more be discouraged than the much greater overlap existing between special areas of English Literature, for example. It would, moreover, valuably serve the Western part of the Province.

b) M.F.A. in directing and acting. Once again, this program would to some degree overlap with that proposed by York; but the more academic bias projected for its first year (of two) suggests a considerably different emphasis than that of York's ensemble approach. The difference is further stressed by Windsor's intention to include either television or film work in the first year, with the second year focussing on the use of the University's Resource Centre and productions for the immediate community. The program would require only two additional faculty.

c) M.F.A. in design, to be offered between five and ten years from now.

The facilities available at the University of Windsor are excellent, and the Committee took serious note of the significance of Windsor's proximity to Detroit. With a potential audience of six million (within an hour's driving distance), and a pool of both professional talent and interested students matched by few Canadian cities, Windsor is in an excellent position to develop a graduate program of the kind outlined.

3. University of Ottawa

The University of Ottawa -- which is currently studying a general restructuring of the whole institution -- proposes a program leading to an M.A. degree in two special and restricted areas of theatre: developmental drama and arts administration. This proposal has the approval in principle of Ottawa'a Dean of Arts, but details of the program, and its subsequent authorization, remain to be worked out in confirmity with whatever new structure is introduced. (The M.A. in music is the only graduate program presently approved.)

a) Developmental drama is a rubric recently given to the use of theatre as a teaching, therapeutic or social instrument, with special application to recreology, criminology, legal and medical casework and mental health. The Committee fully recognizes the demand for training in developmental drama, and the important place it may come to occupy in social work and education. The existing shortage of qualified teachers and practitioners is both a difficulty and a challenge that must be met; and in view of the interdisciplinary nature of much of its subject-matter (theatre plus at least one other discipline such as psychology), the Committee is concerned that the areas of training and experience be carefully studied and rigidly defined. In addition to the problem of acquiring qualified instructors, such matters as prerequisites for students, defining relationships with other graduate departments, the involvement of medical practitioners and even licenses (for the therapeutic aspect) need to be thoroughly explored. The Committee feels that the University of Ottawa's plan would fill a real need, if all these conditions were met.

b) The proposal for an M.A. in arts administration, or animation culturelle, was more straightforward. The Committee recognizes a need for further training in this area, especially for Francophones, since the existing graduate course in arts administration offered by York's Faculty of Graduate Studies is in English only. The proposal is for a two-year program, the first to consist mainly of courses, the second to consist of an internship plus a thesis. The internship concept was welcomed by the Committee, especially in view of the unique resources available in Ottawa: the CBC, the National Arts Centre, the National Gallery, the Museum of Man, and many others. The approach would once again be interdisciplinary, and the degree might be offered either in Fine Arts or in Management Science, either as a joint program or under a system of cross-appointments. Although the Committee was informed that the University itself had raised more questions about this program than about that for developmental drama, our concensus was that the arts administration program could be launched with fewer immediate difficulties, and with as much justification.

CONCLUSION

Examining the proposals brought forward by the three universities, the Committee noted particularly the ways in which the various plans would complement one another or overlap in terms of service to the people of Ontario and Canada. The programs available at other Canadian institutions were taken into account, as well as trends in the professions connected with the theatre and drama, including teacher-training and employment for graduates. It was noted that there are only three other graduate schools of the kind in Canada at the moment, two in British Columbia (Victoria and U.B.C.) and one in Calgary (where some emphasis is put on developmental drama). This strongly suggests that with (a) the demonstrable increase in interest in theatre and drama at all educational levels and in most communities across the country, and (b) the corresponding interest within professional theatre, radio, television and films in advanced academic training, there will be a need for more and better qualified Canadian graduate students, specializing in this field, for some time to come.

RECOMMENDATIONS

1. The committee recommends, in view of all the points made above, that York University be permitted to proceed at once, with its University-approved plan for a graduate degree in 1974-75; that the University of Windsor's plans for 1975-76, et. seq., be given sympathetic consideration upon approval by that University; and that the University of Ottawa's projects [with priority for the M.A. degree in Arts Administration] be given similar consideration when they have reached a firmer stage of both planning and approval.

2. Insofar as the Committee foresees mutual exchanges between the Universities of Ontario, and since the proposed new programs lay most emphasis on the practical or applied aspects of theatre, it is recommended that the University of Toronto be encouraged to expand and strengthen its academic program at the Graduate Centre for the Study of Drama.

3. In the light of the increasing general interest in theatre, it is recommended that all Universities seek ways of encouraging internal co-operation between various programs in the fine arts, and between them and other disciplines such as psychology, sociology, administrative studies, history, language and literature.

4. In the light of increasing community and citizen participation in the arts, it is recommended that both the universities and the Province undertake more research into such pressing questions as developing the cultural potential of Northern Ontario, the problems of touring companies, and the special cultural needs of the native peoples.

5. The Committee recommends exploration at all university levels of the relationship between funding by the universities and funding by government agencies such as the Canada Council and the Ontario Arts Council, for areas such as theatre and drama, which in this context belong both to the academic world and to the practising arts.

FOOTNOTE

Documentation submitted by the various universities and colleges is available from the Committee on request. The submissions vary in their degree of formality, and we assume that ACAP already has the major submissions in its hands.

Report of the Task Force on Graduate Programmes in Visual Arts

FIRST INTERIM REPORT OF VISUAL ARTS TASK FORCE ON GRADUATE PROGRAMMES

OCTOBER 1973

The Visual Arts Task Force was charged with the task of examining for ACAP the need for new Master of Fine Arts (M.F.A.) programmes in Studio and Master of Arts programmes (M.A.) in History of Art. We have met three times during May and June, and once in September. At our first meeting, in May, the undersigned was asked to act as Chairman of the group. The following report has been circulated to the representatives of all institutions involved.

We were asked by ACAP to consider, from five different, though often interrelated, points of view, the desirability of establishing new M.F.A., as above, and M.A., as above (Art History), programmes. ACAP's guidelines were as follows:

Task Force Assignment

Each Task Force is asked

a. to examine undergraduate enrolment in its field for the past few years (say three) to see if a trend to greater student interest in the field exists. Both honours courses and equivalent (i.e. potential graduate students) and general enrolment (related to need for faculty appointments) should be examined. It would also be appropriate to consider if any significant foreign student graduate enrolment is likely, and, if so, to what extent one is speaking of immigrants or of those who will return to their homelands (financial support is, of course, a factor).

b. to prepare a current statement of the realistic starting date for each new programme and the enrolments anticipated (and therefore planned for) for both existing and new programmes in each year from 1973-4 through 1976-7. One would need to make candid evaluations of the likely availability of various resources, including qualified staff, and to bear in mind that an appraisal would precede the commencement of each new programme and that university finances may supervene.

c. to prepare a statement showing the emphases of all programmes (new and old) making clear where there are common emphases (justified duplication is not a dirty word).

d. to see if the results of the above examinations suggest the desirability of modifying some of the original proposals and, if so, to suggest modifications. If doing this, one should be very conscious of the exciting possibilities of geographically close universities engaging in joint undertakings or using one another's staff, and also of the potential resources of CAAT staff and facilities.

e. to discuss the significance of community involvement that a master's programme can further, e.g. with orchestras and schools.

We wish to state at the outset of our report that the above guidelines seem in some respects to be attacking the problem the wrong way around. It is true that there would be little point in establishing new graduate programmes for which no demonstrable need or demand exists. To this extent, the count of total numbers of graduates in Visual Arts over the last three years, and of those graduates who have gone on the post-graduate study, in Ontario, elsewhere in Canada, or abroad, obviously provides important information. Yet the existence of a certain number of students waiting to be enrolled should not be the only, or even the chief, criterion for the establishment of new graduate programmes. Indeed the main criterion should surely be the actual or the potential excellence of the programmes themselves, in terms of staff resources, library and other research materials for Art History, and physical space and equipment for studio work. Graduate programmes of any sort are expensive, programmes in the visual arts field probably a good deal more so than elsewhere in the humanities; at the present time neither the universities nor the Provincial Government of Ontario can afford to spend large sums of money for inferior programmes. Moreover, new programmes, insofar as they claim to be a real alternative to those extra-provincial offerings to which Ontario students must now turn, will be unfair to the students themselves, unless academic excellence is regarded as a sine qua non for any new ventures.

The Visual Arts Task Force has decided to address itself in this first Interim Report to the question of post-graduate programmes in Studio (M.F.A.) in the province of Ontario. At the present time there are no programmes of this sort offered in Ontario universities; yet figures available to us indicate that an appreciable number of Studio Majors, who graduated in the Spring 1972 and in the Spring 1973, have been sufficiently interested in post-graduate work in their field to enrol in M.F.A. programmes in the United States. The same may probably be said of Studio Majors graduating in the Spring 1973; however, we do not as yet have complete data on the post-graduate activities of this year's graduating classes. Moreover, it is difficult in some cases to separate clearly Studio Majors and Art History Majors. Thus the B.A. programmes at Guelph and Western allow students to take the majority of their courses in Studio or in History, without being clearly identified as Studio Majors by virtue of having taken one-third or one-half as the case may be of the total number of courses in a particular area. The same situation indeed probably exists at Toronto and Queen's as well, and perhaps in other Ontario universities too. Thus the following figures are probably subject to some error, but still, we think, give a reasonable indication of the demand among graduates of Ontario universities for post-graduate programmes in Studio work.

Guelph	in 1971 there were 11 graduates from the combined Art History and Studio programme; in 1972, 34 graduates; in 1973, 23 graduates
McMaster	in 1971, 5 graduating Studio Majors; in 1972, 6 graduating Studio Majors; in 1973, 5 Studio Majors
Ottawa	in 1971, 2 Studio Majors; in 1972, 12; in 1973, 10
Toronto	in 1971, 10 Studio Majors; in 1972, 10; in 1973, 12
Waterloo	the first Studio Major graduated from Waterloo in 1973
Western	in 1971 there were 11 graduates of a combined History and Studio programme; in 1972, 14; in 1973, 13
Windsor	in 1971, 6 graduating Studio Majors; in 1972, 14; in 1973, 13
York	in 1972, 24 graduating Studio Majors; in 1973, 31

To judge from the distribution of courses selected by students at Guelph and Western, it is probably reasonable to assume that at least half of the graduates of these two institutions had sufficient training and sufficient interest to enable them to apply for admission to an M.F.A. programme. Thus the total number of potential applicants for an M.F.A. programme graduating from Ontario universities in the years in question may be summarized as follows:

1971	34
1972	91
1973	92

Of the 125 Studio Majors graduating in 1971 and 1972 at least 24 are known to have entered M.F.A. programmes outside of Ontario - the only way in which they were able to obtain post-graduate training in the Studio field, since there are no M.F.A. programmes offered in Ontario universities, and indeed only two or three programmes in the whole of Canada. Of the approximately 90 graduates in Studio in 1973, two or three are known to have entered M.F.A. programmes outside of Ontario; however, as noted above, our figures for 1973 graduates are still incomplete. We have also no way of estimating how many qualified graduates would have gone on to post-graduate studies in the Studio field, had there been a programme available in their home province, but who did not do so on account of their inability to finance graduate studies in the U.S.A. or even elsewhere in Canada. On the whole, it seems to us that there is at the present time in Ontario a demand for an M.F.A. programme (or programmes) capable of accommodating at least 10, and perhaps as many of 15, students per year, even allowing for the fact that it is usually undesirable for students to receive their post-graduate training entirely at the institution from which they obtained their Bachelors' degrees. Experience alone will tell whether all the potential qualified students can be accommodated on a long-term basis in a single

M.F.A. programme; at the moment it seems to us unlikely that such would be the case, but in any event the need for at least one M.F.A. programme is hardly open to question.

We therefore regard it as a matter of considerable urgency to make a recommendation for the starting of a single M.F.A. programme in the Fall of 1974, so that Ontario graduates in Studio are no longer compelled to go elsewhere for post-graduate study. At the present time five new programmes in Studio have been proposed by Ontario universities: at Guelph, Ottawa, Waterloo, Windsor and York. In launching an M.F.A. programme, the most important requirements, in our view, are the size and quality of staff assembled by the institution in question, and the amount of Studio space and equipment that can be provided. The following table indicates the provision of Studio staff in the universities which have proposed an M.F.A. programme:

Guelph	9	
Ottawa	25	(approximately, by 1976-7)
Waterloo	5-3/4	(full-time equivalents)
Windsor	12	
York	20	(plus 3 approved additions)

In all cases, a considerable number of staff members are engaged on a part-time basis; this is a fairly normal, and highly desirable, aspect of staffing a Studio programme. Waterloo's target date for the M.F.A. programme is 1976, which gives a further three years for development; and Ottawa is a special case on two counts, first, because its M.F.A. programme will be largely a French programme and second, because the proposed starting date is 1978 (the year in which the first class of B.E.A. students will graduate from the B.F.A. programme that is to be launched in the Fall of 1974). Of the remaining institutions, York is at present in a stronger position as regards staffing than either of the others.

In the matter of provision of Studio space and euqipment, Guelph, Windsor, and York all seem to be in a very sound position. Guelph already has made considerable provision for Studio space; Windsor has acquired and remodelled a building of considerable size (about 30,000 sq.ft.) to house the whole of its Fine Art programme (both Studio and History); and York has just taken possession of a splendid new Fine Arts building.

On the basis of the above information, it seems to us that if a single M.F.A. programme is to be started in the Fall of 1974 it should be started at York. The location of any future programmes in the M.F.A. field must await further consideration by the Visual Arts Task Force and other bodies. We believe that it is very important that ACAP should forward this recommendation as soon as possible to OCGS and CUO in order that the necessary approvals at all levels may be obtained by the end of this year. We wish to emphasize very strongly that final approval (from CUA) of the new programme should, if at all possible, be received at least nine months in advance of the starting date, in order to allow for inclusion in the

Graduate Calendar and for appropriate budgetary provisions. We also hope within the next year to make further recommendations regarding an M.F.A. programme, or programmes, elsewhere in Ontario. Here again, advance approval may be of considerable importance; for in many cases a good deal of extra funding may be required, over a period of two or more years, in order to ensure that at the time the first students are enrolled, staff, physical space, and equipment are all adequate for coping with a new graduate programme, in addition to existing undergraduate teaching. Obviously, no institution would be willing to commit itself to such long-term expenditures, without some assurance that the proposed graduate programme could in fact go ahead. We are not at the present time stating, or even implying, that only one M.F.A. programme is needed in the province of Ontario. Our recommendation regarding the starting of such a programme at York in the Fall of 1974 is simply a recognition of the immediate need for such a programme, and is made completely without prejudice to the plans that other institutions may have for subsequent years. We therefore hope that our recommendation will not be construed as meaning that the plans of all other institutions should be shelved indefinitely.

In conclusion, we note that the University of Toronto and York University have both received, over the past several years, a number of enquiries from foreign students who were interested in entering a M.F.A. programme at a Canadian institution. However, we have at the present time no way of estimating how many of these enquiries would be likely to lead to actual enrolments if a M.F.A. programme were in fact available in Ontario, nor how many of the students making the enquiries would prove to have the necessary qualifications for entry in a graduate programme in Studio. If interest in a graduate programme on the part of foreign students is considered to be a matter of significance these enquiries may be an additional argument in favour of commencing an M.F.A. programme at York in the fall of 1974.

Respectfully submitted,

F.E. Winter,
Chairman, Visual Arts Task Force.

FEW/lt

APPENDIX C

DRAFT ACAP REPORT ON
GRADUATE PROGRAMMES IN FINE ARTS
December, 1973 C-1

UNIVERSITY COMMENTS C-6

MUSIC TASK FORCE COMMENTS C-29

DRAFT

A.C.A.P. Report on Fine Arts

Introduction

Early in 1973, after reviewing the universities' three year plans, a provisional embargo was established in Fine Arts. A discipline under provisional embargo requires an ad hoc study and report by A.C.A.P. to COU/CUA before new graduate programmes are funded, but the study need not be a full planning assessment. The purpose of the study is to discover the connections between the suggested programmes, the student demand and the provision to meet it.

A.C.A.P. decided to call an exploratory meeting where one or two professors of Fine Arts from each university would assemble to exchange information and viewpoints and to point out the major problems in planning fine arts graduate work in Ontario. This meeting was held on April 18, 1973. As a result of this initial meeting, a technique was agreed upon for clarifying the details of the plans within the province and for establishing whether any of the plans needed modification in the light of likely enrolment. Task forces were established in dance, drama, film, music and visual arts. A Coordinating Group was also established. The instructions to these groups from A.C.A.P. appears as Appendix A. A.C.A.P. received the Task Force reports from the Coordinating Group on November 7, 1973. This report is Appendix B.

Dance

The Universities of Waterloo and York are the only universities proposing master's work in dance and are the only universities in Canada now offering an honours programme in dance.

> It is recommended that subject to favourable appraisal, York and Waterloo initiate master's work in dance.

A.C.A.P. sees no objection to the York programme commencing in 1974-75 as urged in the Task Force report. Also A.C.A.P. sees no objection to the Waterloo programme commencing in 1976-77 provided that the enrolment base is adequate and the proposed shared facilities are available. There appears to be no unreasonable duplication between the two programmes, the emphasis at Waterloo being on biomechanics, psychology and sociology, whereas the emphasis at York is on dance therapy, dance history, criticism, choreography and notation. In fact the two programmes seem to be clearly differentiated and highly complementary.

Film

The Film Task Force has presented a convincing case for master's work in film in Ontario. At the present time, there is no graduate programme in film in the province. Undergraduate enrolment in film courses is increasing. This growth parallels the increase in film study and film-making in Ontario high schools.

When the programme at York is ready to start, A.C.A.P. recommends its immediate commencement subject to successful appraisal. York estimates an initial enrolment of only six students and probably can handle all available students for several years.

On the basis of the Film Task Force report, which stresses the necessity for expensive facilities, e.g. film print collections, and notes the obviously advantageous position of York in offering the only four-year undergraduate programme in film, A.C.A.P. cannot see grounds for any other university to make expenditures designed to support master's work in film.

> It is recommended that York University begin its master's programme in Film after favourable appraisal and that no other university make significant expenditures towards developing master's work in Film.

On the other hand, a little rivalry is often a good thing and if a second such master's programme could be developed with only modest expenditure to a level where it was capable of passing appraisal, A.C.A.P. can see no reason why this should not be done, except that there are likely insufficient candidates to make more than one programme viable. For this latter reason we do not at this time recommend such a development.

Music

A.C.A.P. can make no recommendations on graduate work in music. The report from the Music Task Force is not adequate for drawing any conclusions concerning the future of graduate work in the province. A.C.A.P. recommends that the Task Force submit another report in which they explore more carefully the questions of the demand for graduate work in music in Ontario. For example, the second report should include historical data to indicate growth in undergraduate and in graduate enrolment in music showing the ratio of undergraduate degrees awarded to master's enrolment. For both undergraduate and graduate enrolment the actual numbers in specific years should be indicated.

The report of the Task Force concludes that all proposed plans for master's work in music be initiated. If this occurred, there would be eight Ontario universities with music master's programmes. The Task Force also recommends a doctoral programme in music at the University of Western Ontario. Such a proposal was not included in Western's three year plan; it clearly overlaps the existing PhD programme at the University of Toronto and should be reexamined by the Task Force.

If the above questions cannot be dealt with by the Task Force, an expert consultant may be needed to correlate the universities' proposals for graduate work in music with the demand for such graduate work.

> It is recommended that the provisional embargo on Music continue.

Theatre and Drama

We distinguish between Drama, largely literary and historical, and Theatre, largely practical. The University of Toronto offers the only graduate programme in drama in Ontario. A.C.A.P. can make no comment about the programme since there were no details about it in the Drama Task Force report.

York University is proposing a M.F.A. in theatre with emphasis on directing, performance, design, management and playwriting.

> It is recommended that York initiate its master's programme in theatre when it has received a favourable appraisal.

The University of Windsor is proposing two programmes: a M.A. in theatre history and a M.F.A. in directing and acting.

> It is recommended that the University of Windsor continue to plan the initiation of these two programmes after successful appraisal, assuming that further study of undergraduate enrolment justifies two provincial programmes in drama (Toronto and Windsor) and two in theatre (York and Windsor).

The projected date of 1975-76 in the Task Force report for commencement of the programmes at Windsor seems unlikely particularly since the honours undergraduate programme in theatre and communications has not started. The fall of 1976 seems more reasonable.

At this time A.C.A.P. cannot recommend acceptance of the University of Ottawa's proposal for master's work in developmental drama and arts administration since there was insufficient supporting information in the Drama Task Force report. It appears that the details of the programmes still need to be worked out and that both programmes have an uncertain status in terms of the University's plan. The Drama Task Force expressed concern about the developmental drama proposal noting that areas of training and experience must be carefully defined and that it would be difficult to obtain qualified instruction. The Task Force also noted that such matters as prerequisites for students, relationships with other graduate departments, involvement of medical practitioners and even licenses (for the therapeutic aspect) need to be thoroughly explored. The proposed programme in arts administration also appears to need careful consideration within the University before it can be adequately assessed by A.C.A.P.

Visual Arts

a) Studio

The report by the Visual Arts Task Force presents a convincing case for graduate work in Studio and recommends that the York programme be initiated in the fall of 1974. At the present time, there are no graduate programmes in Studio in Ontario. After examining the proposals for Studio graduate work, A.C.A.P. also recommends commencement of the York programme as soon as it has received successful appraisal.

The Task Force notes that in 1971 and 1972, approximately 20% of Studio majors entered M.F.A. programmes. For 1973, this is about 18 students. Even with a M.F.A. programme in Ontario, some students will continue to go to well-known programmes outside Ontario. Also some of the York graduates presumably should go elsewhere for graduate work. Therefore, a graduate enrolment of about 10 students seems reasonable for Ontario with 15 students as an upper limit.

On the basis of the evident need for expensive facilities noted on page 4 of the Task Force report, A.C.A.P. recommends against any other university incurring expenditure to develop a master's programme in Studio. Evidence of much greater enrolment potential would be needed to justify expenditure to develop another programme in Ontario.

On the other hand, a little rivalry is often a good thing and if a second such master's programme could be developed with only modest expenditure to a level where it was capable of passing appraisal, A.C.A.P. can see no reason why this should not be done, except that there are likely insufficient candidates to make more than one programme viable. For this latter reason, we do not at this time recommend such a development.

> It is recommended that York University begin its master's programme in Studio Visual Arts after favourable appraisal and that no other university make expenditures towards developing master's work in this area.

b) History of Art

The Visual Arts Task Force was charged with the task of examining the need for master's programmes in Studio and in History of Art. The Task Force has made no comment on History of Art. Therefore A.C.A.P. can make no positive recommendation on a plan for graduate work in this area.

> It is recommended that the provisional embargo on Visual Arts (Non-Studio) continue.

Summary

Recommended Provincial Plan for Fine Arts Master's Degrees for the period 1974-1978

Dance -	York 1974-75 Waterloo 1976-77
Drama and Theatre -	Toronto (drama) continuing York (theatre) 1974-75 Windsor (theatre history and/or directing and acting) 1976-77
Film -	York 1974-75
Visual Arts - Studio -	York 1974-75

If any university should propose additions or alterations to this plan, it would be expected to notify A.C.A.P. so that the plan could be re-examined.

Continuing Provisional Embargo Pending Further Study

Music

Visual Arts - Art History

December, 1973.

COMMENTS OF UNIVERSITY OF GUELPH
ON
ACAP DRAFT REPORT ON FINE ARTS

The University of Guelph welcomes this opportunity of commenting on draft proposals prepared by ACAP. We prefer this procedure to that of commenting on a report from consultants.

With regard to Drama we wish to record the fact that our recently formed Department of Drama has no immediate plans for graduate work. Over the longer range, however, it may well be that such plans, consistent with the University's Aims and Objectives, will be developed.

In the field of the Visual Arts we are gratified by the Task Force's recognition of the "very sound position" of the University of Guelph Studio group. A proposal for an MFA program, developed by the group during the past two semesters, is currently being reviewed by the appropriate University bodies. The identification of areas of specialization in the Studio program at York University will enable us better to assess our own potential. We welcome the encouraging words of ACAP (page 4) concerning "a little rivalry", but feel that their reservations about enrolment prospects are somewhat pessimistic. We propose to continue our planning in Studio work.

.....

We understand that the Task Force, having prepared a First Interim Report dealing with Studio, now plans to prepare a second report to deal with Art History. We regret that Art History is not included in the present study and we look forward to the supplementary statement. In the meantime, we report that we are currently examining the possibility of a joint program with McMaster University which would lead to the MA in Art History. The two departments complement each other to a considerable extent in this subject. And their relative proximity geographically could simplify one of the problems of such integrated joint programs. Lacking any ACAP recommendations for graduate work in Art History, we urge that ACAP take due note of the activity reported about, and be prepared to advise us in due time.

****

January 30, 1974

McMASTER UNIVERSITY

DEAN OF GRADUATE STUDIES

SCHOOL OF GRADUATE STUDIES HAMILTON 16, CANADA

January 24, 1974.

Dr. M. A. Preston,
Executive Vice-Chairman,
Advisory Committee on Academic Planning,
Council of Ontario Universities,
130 St. George Street,
Suite 8039,
Toronto, Ontario. M5S 2T4.

Subject: ACAP Report On Fine Arts

Dear Dr. Preston:

We note that in the recently issued report by ACAP on the Fine Arts, the recommendation is made that the provisional embargoes on Music and Visual Arts (non studio) continue in effect. These are the only two areas of Fine Arts in which McMaster University has plans for future graduate work and I would like to bring to your attention the fact that a proposal for a M.A. degree in Art History will soon be submitted for appraisal by this University in cooperation with the University of Guelph. A proposal for such a degree programme to be offered by McMaster University alone was approved earlier by the Senate of this University. Subsequently however, the Chairmen of the Departments of Fine Arts at McMaster and Guelph agreed that it would be advantageous to structure a proposal for a joint programme in Art History and such a proposal is now being prepared. It is our hope that we will be able to submit this for appraisal early in the Spring. Our plans for graduate work in Music are more tentative ones and at present our target date for the commencement of graduate work in Music is 1977-78.

Very sincerely yours,

Leslie J. King

Leslie J. King
Dean

LJK/del

C-9

UNIVERSITÉ D'OTTAWA
550, RUE CUMBERLAND

UNIVERSITY OF OTTAWA
550 CUMBERLAND STREET

OTTAWA, ONTARIO
Canada K1N 6N5

CABINET DU RECTEUR

OFFICE OF THE RECTOR

February 12, 1974

Dr. M.A. Preston,
Executive Vice-Chairman,
Advisory Committee on Academic Planning,
Ontario Council on Graduate Studies,
Council of Ontario Universities,
130 St. George Street, Suite 8039,
TORONTO, Ontario. M5S 2T4

Dear Dr. Preston,

This is a response of the University of Ottawa to the ACAP report on Fine Arts.

The University believes that the preparation of Francophone teachers, administrators and animators in Fine Arts is a means of fulfilling a special role mentioned in the University charter: "to develop the French culture in Ontario". For the last few years, our Fine Arts sector has grown considerably. The University of Ottawa, located in the National Capital, has access to the unique resources of the National Arts Center, the Museum of Man the National Arts Gallery and many other institutions connected with the Arts.

In our opinion, the documents prepared by the task forces in Fine Arts do not always reflect the importance and the uniqueness of our undergraduate programmes, especially in visual arts, theatre and in film. Rather than discuss in this letter the omissions in the documents, we have preferred to present below the projects of the University concerning the graduate programmes in Fine Arts.

1. In Music, we hope to introduce an M.A. programme which will start in September 1975. The details of this programme will be studied by our academic planning committee in the next few weeks. We would hope that it will be possible shortly to remove the provisional embargo on Music so that this programme can begin at the planned date.

2. Our department of Visual Arts is planning to initiate a B.F.A. programme next year, with special emphasis on studio work and film. We do not envisage any graduate programme in Visual Arts before 1978.

3. The two graduate programmes proposed by our theatre section (arts administration and developmental theatre) have not yet been endorsed by the academic planning committee. We agree that these projects need to be worked out in considerably more detail and feel that the consolidation of our undergraduate endeavors should have priority in the immediate future. We wish to express very clearly, however, the hope of the University eventually to develop graduate programmes in these areas.

Yours sincerely,

Roger Guindon

Roger Guindon, O.M.I.,
Rector.

QUEEN'S UNIVERSITY
KINGSTON, ONTARIO
SCHOOL OF GRADUATE STUDIES AND RESEARCH

Queen's Comments on the ACAP and Task Forces Report on Fine Arts

DRAMA

1. We do not plan to implement a graduate programme before 1978, and consequently have nothing to add to the Provincial Plan for the period 1974-1978.

2. We support the recommendation that the University of Toronto should continue, and strengthen, its present programme in Drama.

3. We support the principle that York, because of its location and overall Fine Arts emphasis should plan to offer an M.F.A. degree in theatre. Once York has obtained a director for its programme, implementation could occur. We suggest that 1974-75 is too early a date for the programme to begin. It is our firm belief that York does not, at the present time, have adequate facilities or leadership to begin such a programme next year. This point is particularly important in the light of York's intention to place "emphasis on directing, performance, design, management and playwriting," (ie. - all major aspects of production).

4. We strongly recommend that all other departments in the province be discouraged from initiating graduate work in the period 1974-1978.

   A quotation from the Spinks report on The Development of Graduate Programmes in Ontario Universities (1966) is pertinent.

   > "There is a tendency to close the eyes to the desirable level of staff and facilities that a university should have before embarking on graduate work.... Often the view is expressed that the initiation of such programmes is a mark of progress and as such highly desirable. By what alchemy that miracle is to be achieved is never revealed."

   It becomes particularly important that no hasty or over-zealous decisions be made to implement graduate programmes in theatre in the province when one considers that, in the current mood, there are not liable to be many new programmes added after the first one or two have been formed. Queen's, which has the oldest established department in the province, has refrained from making definite graduate plans until it has a firm undergraduate base upon which to build. It is quite likely that we will wish to consider seriously entering the field of graduate work in the next period (1978-83), and that other departments will legitimately wish to do so too. It is also likely that not all who wish to do so will be allowed to. It would be extremely unfortunate if one of these programmes were disallowed merely because another university had been zealous enough to have proposed a programme earlier.

We cannot urge this caution strongly enough. Unlike many other departments, Drama and Theatre are very new to the Ontario scene. None of the departments represented on the task force is ten years old, probably (the University of Toronto dramatic literature appointments excepted) less than 50% of the combined staff has been in their respective institutions for more than five years. However, we feel confident that the appraisals committee will recognize the situation and its dangers.

Bob

R. L. McIntosh
Dean
School of Graduate Studies and Research

RLM/mjc

UNIVERSITY COMMENTS

ON THE ACAP DRAFT REPORT ON FINE ARTS

Music

Queen's wishes to continue to plan a program in Music Education at the Master's level to be begun in 1977-78. Study of this possibility is being pursued actively now because of the consequent immediate benefits to the undergraduate program and the future benefits to the department and the community should the program be implemented.

Drama

Comments from the University have already been forwarded to ACAP.

Film Study

Queen's recognizes that interest in programs in Film at the undergraduate level continues to grow and that York University's commitment to Fine Arts in general is admirable. The involvement by that University in Film Study is extensive.

Queen's offers both Medial and Minor Honors degrees in Film Study, a fact which is not brought to light by the statement of the Task Force "no degrees in film study as such are offered by universities other than York". This is one of several indications that documentation in the Task Force's report is sometimes lacking. We believe that a more thorough study of student interest and likely enrolment would be valuable before serious consideration of graduate programs is undertaken.

History of Art

Queen's has submitted a proposal for a program in the History of Art to the Task Force, which will meet in late February or early March. Queen's is studying the department's proposal through reference to the Development Committee of the Arts and Science Faculty and to the Graduate School. Without prejudice to the decisions of these bodies, it would seem that there are cogent reasons to establish additional programs in the province, and that Queen's may make substantial claims to its view that a sound program could be established within three or four years because of the numbers and quality of the faculty and the physical and library resources.

R. McIntosh

1 Feb 74

C-14

UNIVERSITY OF TORONTO
School of Graduate Studies

OFFICE OF THE DEAN

Toronto 5, Canada

February 1, 1974.

Dr. M. A. Preston,
Executive Vice-Chairman,
Advisory Committee on Academic Planning,
Council of Ontario Universities,
130 St. George Street, Suite 8039,
Toronto, Ontario,
M5S 2T4.

Dear Dr. Preston,

While the University of Toronto finds that the procedure used for generating the draft ACAP Report on Fine Arts has many advantages and offers an interesting alternative to the standard assessment used in other disciplines, we have a number of concerns over elements of the procedure and its operation.

Firstly, we trust that the report which ACAP has distributed to the universities is indeed a draft statement, since we understand that no meeting between the Co-ordinating Group and ACAP took place to discuss the Task Force reports prior to the writing of the ACAP report. Such a step was envisaged in your memorandum of May 3, 1973. We believe that such a meeting would have helped clarify for each of the Task Force chairmen the manner in which their reports were to be drafted and eliminated many of the problems that have arisen because of misunderstandings over the guidelines. For example, none of the reports give any substantial documentation on existing programs, though some of the Task Force committees had data available on these. These omissions in the Task Force reports have led in turn to omissions in the draft ACAP report. In general, the small amount of documentation provided in the Task Force reports make it difficult for us to comment on the wisdom of the recommendations ACAP has made. Thus it appears that decisions are being made by ACAP which leave the universities too little basis for discussion or their own planning.

Neither the draft report by ACAP nor the reports of the Task Forces seem to us to pay sufficient attention to the quality of the programs discussed. Since the recommendations which call for the initiation of new programs are all subject to the favourable appraisal of those programs, our concerns may be ill-founded. Experience with other assessments, however, has shown differences between the opinions of appraisers and of ACAP consultants.

There were some problems which need further consideration by ACAP in this process of self-assessment by disciplines. It is clearly difficult for representatives of cooperating universities to turn down programs put forward by colleagues, unless there are highly compelling reasons for so doing. The full weight of the decision on quality is then thrown to the Appraisal process, which will soon be burdened by the appraisals consequent on ACAP planning assessments. Nonetheless, the approach has lead to a new spirit of collaboration and cooperation among the Task Force groups. It is quite possible also that mutual agreement on future directions and future cooperation by the people most closely involved will be more fruitful than "collaborations of convenience" suggested by an outside group of consultants. We presume, too, that the costs of such a planning procedure are much less than those incurred by a full-scale assessment, and the speed of freeing programs from embargo is greater.

Most of the Task Force reports are described on the title page as "interim reports". We trust that ACAP will seek further information from each of the groups on development within their respective areas.

Film

While there are no plans at the University of Toronto for a future graduate program in film, it should be noted that the Centre for the Study of the Drama does offer a graduate course Film Language, a course on film aesthetics given by Professor J. Skvorecky. It is planned to alternate this introductory course with a more advanced course on five major film directors. This could conceivably lead to a "minor" in film aesthetics with the Drama Centre, but not to a full program in film. In addition the current Calendar of the Faculty of Arts and Science lists eleven full-year undergraduate courses on the cinema, not three as noted in Appendix B of the report on film.

Music

Since a second report has been requested from the Music Task Force, there is little need for lengthy comment at this time. There does, however, appear to be a misinterpretation of the doctoral proposal from the University of Western Ontario which is said to overlap with programs at the University of Toronto. While two of the specified areas do overlap with ours, three of those proposed do not.

Theatre

The theatre and drama group does not seem to have had clear directions on the documentation it was to provide to ACAP and consequently no details are given of the programs in operation at this university. This material was available to the Task Force and is still on file. We would have expected some mention of Toronto's Phil.M. program which could offer a basis of comparison for the proposed M.F.A. program in theatre at York. No reference is made in the ACAP draft report to Recommendations 2, 3, 4 and 5 of the Task Force. Did ACAP consider these to be outside their terms of reference?

Visual Arts

Because of the timing of the reports, no attention has yet been given to the history of art and we expect that ACAP will ensure that this area is reviewed as soon as possible. It is regrettable that ACAP recommends only one studio program at present and seems to close the door on the development of a second program in the province. It should be emphasized that in studio programs, enrolment is seriously limited by the number of staff members and the studio facilities. Even the one program may soon be unable to accept qualified applicants because of these limitations. A second program may well be necessary to meet student demand, provided a university is prepared to make the necessary high investment per student.

In general, the draft report and the task force reports suffer from an apparent lack of clear understanding on procedures and from an apparent lack of consultation between ACAP and the Co-ordinating Group. We trust that further consultations will take place before a final ACAP report appears.

Yours sincerely,

A. E. Safarian

:erb

A. E. Safarian,
Dean.

C-17

Response of the University of Waterloo to the Report of the Advisory Committee on Academic Planning on Fine Arts

submitted to ACAP, January 31, 1974

The field of Fine Arts is relatively undeveloped in Ontario universities, particularly at the graduate level. It was the hope of this University that the ACAP study of Fine Arts would lead to a provincial plan for the development of graduate work that would allow the Ontario universities to respond to the needs of young Canadians wishing to do advanced work in this field. In our view, the report takes a cautious first step in this direction but fails to provide the kind of overall guidance for development that we had hoped would emerge. Part of the problem undoubtedly stems from the failure of the task forces to come forward with any really imaginative planning. Perhaps the ACAP report is the best that one could expect in the light of the reports of the task forces, nevertheless, we would like to urge ACAP to assume a more positive role in encouraging the task forces to take a more farsighted and more co-ordinated view of future developments in their discipline.

General Comments:

One of the major criticisms we have of the report is its failure to draw together activities in the various areas. This University has always viewed its Fine Arts programme as an integrated one in which elements of dance, film, theatre and drama, music and the visual arts are drawn together into a cohesive whole. The task force approach to the development of programmes however, is conducive to fragmentation. The ACAP report fails to address itself to this problem and nowhere does it present a global view of the field of Fine Arts.

In general we find the whole approach of the report to be very conservative. While we agree that caution must be exercised in the development of programmes which are expensive both in human and physical resources, nevertheless, we feel that the sadly under-developed state of the field of Fine Arts in this province calls for a more dynamic approach. We are confident that the Ontario universities are capable of developing first rate programmes which would place this province in the forefront of academic work in this field. What appears to be lacking at the present time, is the necessary leadership.

Comments on Specific Areas

Dance - We have noted the recommendation that Waterloo initiate master's work in dance, subject to favorable appraisal of an appropriate programme, and that it consider the possibility of commencing this work in 1976-77 provided that an adequate enrollment base can be established. We agree that Waterloo's proposed programme in dance is complementary to that at York and that there would be no serious duplication between the two programmes. The University of Waterloo will continue to develop its programme in the field of dance with a view to implementing this recommendation.

Film - We support the recommendation that York begin its master's programme in film. This is a cautious first step in the development of graduate work in this field. Student interest in graduate work in film could develop quite strongly once a first rate programme is available in the province. For this reason, future developments should be kept under review.

Music - We urge ACAP to work with the music task force to obtain the necessary information to enable it to make a recommendation as soon as possible. As we have pointed out, the method of developing the report already leads to fragmentation of the field and the lack of any recommendations for the development of graduate work in music is a serious deficiency in the report at the present time.

Theatre and Drama - The recommendations in this section of the report constitute a positive step in the development of this field. However, we would like to see a statement on how the programme at the University of Toronto fits into the overall provincial scheme of things.

We suggest that ACAP request the task force to make some comments on this as soon as possible.

Visual Arts - The generally conservative tone of the report emerges perhaps most strongly in this section. While we welcome the recommendation that York begin its programme in the visual arts, we believe that the suggested enrollment limits are conservative. The numbers suggested may be reasonable in the initial stages of the programme but it is unrealistic in our view not to expect this programme to grow after it becomes established. The statement is made that one would expect some students from Ontario to go to well known programmes outside of the province even after there is a programme available in the province. This may well be true, but Ontario as the richest and largest province in Canada should not plan to be a net exporter of graduate students in the Fine Arts field. We would hope and expect that students from other provinces in Canada and from other countries in the world would be attracted to programmes at Ontario universities once these had become established. Moreover we feel that Canadians are likely to prefer to remain in Canada to study Fine Arts if they possibly can because of the nationalistic attitudes which are prevalent in this field. Therefore, we urge ACAP to keep this field under review to ensure that sufficient programmes are developed to satisfy the demands and needs of Canadian students.

The task force should be asked to make a comment on the history of art. We do not believe that this field is adequately served by the single programme currently in existence at the University of Toronto.

Conclusion:

In summary we urge ACAP to keep the field of Fine Arts under review. We further suggest that the task forces be encouraged to take a more dynamic approach to the development of graduate work. Finally, we recommend that ACAP provide a better over-view of developments taking into consideration the relationships between the various sub-disciplines being examined by the several task forces.

Respectfully submitted,

L.A.K. Watt

L. A. K. Watt,
Dean of Graduate Studies,
University of Waterloo.

The University of Western Ontario, London, Canada

Faculty of Graduate Studies
Office of the Dean

February 1, 1974

Professor M.A. Preston,
Executive Vice-Chairman,
Advisory Committee on Academic Planning,
Ontario Council on Graduate Studies,
Council of Ontario Universities,
130 St. George Street,
Suite 8039,
Toronto, Ontario.
M5S 2T4

Dear Professor Preston:

Re: ACAP Report on the Fine Arts (excluding Visual Arts)

I write to indicate that at the present time the University programs in Dance, Drama and Theatre, and Film have not developed to a point where it is felt appropriate to initiate graduate work. Accordingly we encourage our sister institutions to proceed along the lines indicated in the provisional ACAP report on Fine Art.

The question of Music is clearly not settled and we feel that further input from the Music Committee is necessary before any meaningful recommendations can be generated. Professor McKellar has informed me he has been in contact with his Committee and that further information will shortly be available.

I hope that these comments are of some help to you.

Yours sincerely,

H.B. Stewart,
Dean,
Faculty of Graduate Studies.

HBS/mmd

The University of Windsor Comment
On the ACAP Report on the Fine Arts

DRAMA

The report makes general good sense and we are pleased with the recommendations that the University of Windsor continue to plan the initiation of two graduate programs: an M.A. in theatre history and an M.F.A. in directing and acting. The fall of 1976 is agreeable to us as a starting date.

The University of Windsor Comment
On the ACAP Report on Fine Arts

MUSIC

Judging from the ACAP comments there seems to have been some communication problems between ACAP and the Music Task Force, and it is to be hoped that the Task Force become informed of the kind of data they must supply in order that a planning operation for Music be mounted.

It might be very practicable to invite an outside consultant with the understanding that he be chosen from a list of names approved by the Music Task Force and by ACAP.

The University of Windsor Comment
On the Report on the Fine Arts

VISUAL ARTS (Studio)

The University of Windsor, after having reviewed the A.C.A.P. Report on Fine Arts dated December 1973, would like to propose that the plan for Visual Arts, studio, be altered to permit the Fine Arts Department of the University of Windsor to proceed with their plan to offer a Master of Fine Arts degree in the studio disciplines of Painting, Printmaking and Sculpture, to be initiated in September 1975.

The basis for our proposal is the following statement contained in paragraph three, page four of the A.C.A.P. Report:

> "...if a second such Master's program could be developed with only modest expenditure to a level where it was capable of passing appraisal, A.C.A.P. can see no reason why this should not be done, except that there are likely insufficient candidates to make more than one program viable."

In the judgement of the Fine Arts Department, the University of Windsor could launch a graduate studio program at very modest cost, as there would be virtually no additional expenditures required for facilities and equipment beyond the normal expenditures incurred in running the present undergraduate program.

It is also the opinion of the department that the figures concerning probable graduate enrollment, referred to in paragraph 1, page four of the A.C.A.P. Report, do not accurately reflect the current situation, and do not provide a sound basis for predicting a probable total enrollment to a maximum of 15 candidates from throughout Ontario. We also feel that some important factors that will affect potential graduate enrollment have not been given full consideration.

The rest of this report will be devoted to attempting to support our contentions and to indicating why we feel we should be permitted to proceed with our proposed graduate program.

COST OF PROPOSED GRADUATE PROGRAM

Physical Facilities:

As has been noted in the Task Force report, among the primary requirements for the development of a viable graduate program in studio arts are space and equipment. The report also states that in the matter of space and equipment Windsor is "...in a very sound position". In September of 1973 the Fine Arts Department took possession of a newly renovated building which provides a total of approximately 32,000 sq.ft. (see appendix I.) This space includes studios for each of the major areas of study offered by the department, i.e., drawing, painting, printmaking and sculpture. It also provides studio space specifically for graduate students in each major area. There is also space provided for design, photography, ceramics, storage and workshop areas. A more detailed breakdown of space is provided in appendix II.

At the time of the renovation, a considerable sum of money was put into equipping this facility, approximately $74,000.00. This brought the equipment inventory up to a point where it would be unnecessary to purchase any major items specifically for a graduate program. A listing of major items of equipment is provided in appendix III.

The space and equipment we now have makes it possible for students to work with a broad range of materials and techniques, traditional, contemporary and experimental.

LIBRARY FACILITIES:

It should be pointed out that the library requirements for a graduate studio program are considerably less rigorous than what would be needed for a more academically oriented program such as art history.

The department of Fine Arts has been developing the fine arts library holdings since 1963, when the department was formed. In the past six years, 1968 to the present, the university has spent approximately $74,000 for library acquisitions in the fine arts area. A rough estimate of holdings gives us a total of about 8,000 titles. Students of the department also have access to the very large collections of the Detroit Public Library, Wayne State University, and the Detroit Institute of Art.

It appears likely that the library holdings will be adequate for a studio program and that additional expenditures specifically for a graduate program will be unnecessary.

FACULTY:

The faculty of the Fine Arts Department at present numbers nine full-time professors. Seven of these are studio people, and there has been tentative approval given for the hiring of one additional full-time studio instructor. There are also seven part-time instructors, six of whom are studio instructors.

The Fine Arts Department anticipates that with the introduction of an M.F.A. program, they will require one additional faculty member in the early stages of the program, bringing the total of full-time studio faculty to nine.

Conclusion:

The only new costs likely to be incurred in initiating a graduate Fine Arts program at the University of Windsor is the salary of one additional faculty member.

POTENTIAL GRADUATE ENROLLMENT

The recommendation that no studio graduate program, other than one at York, be started in Ontario is based on the estimate given A.C.A.P. in the Visual Arts Task Force report of a maximum of 15 potential accaptable applicants each year. It is our contention that this figure is far too low. Our concern with this figure seems to be shared by other members of the Task Force.

1. In general it should be noted that the Task Force report itself points out, at the top of page 3, that its figures are incomplete and probably not accurate particularly in respect to 1973 graduates. Specifically, we would take issue with the figure indicating 24 students (20% of the studio graduates) entering M.F.A. programs in 1971-72. The figures we have, gathered at Task Force meetings, would indicate a substantially larger number of studio majors going into graduate studies in 71-72.

It is true that the figures gathered at the meeting indicate only the number of students in graduate studies and does not break the total into studio and art history; however, it is certain that at least twenty studio majors were sent into M.F.A. programs from just two schools, Windsor (12) and Guelph (8). The figures we have show that in 1971 and 1972 the number of students graduating from four-year courses were roughly equally divided between studio (170) and art history (169) majors. The total number who went on to graduate studies in these years was between 80 and 90. It seems highly unlikely, considering the equal division of graduating students, that such a strong imbalance of graduate students would occur particularly since, if we accept the figure of 24 in graduate studio programs, it means that 80% of those who went on to graduate studio programs came from just two schools.

As for 1973, we can state that Windsor alone sent five students into graduate programs. We feel these figures must certainly be re-examined before the door is closed to other programs in Ontario.

2. Another point that we feel has not been adequately considered in determining potential enrollment is the number of qualified students who applied to graduate programs but were not accepted. Certainly the non-acceptance of these students does not necessarily

reflect on their qualifications, but reflects a lack of space in existing programs to accommodate them.

This leaves a third group of students to consider, those who felt that for financial or other reasons they could not or did not wish to apply to schools outside of their home province of Ontario. Surely, if there were programs in the province, more students would apply. We have found in the last several years that our students have increasingly expressed their desire to continue their studies, first in Ontario, and failing that, in Canada.

However, there simply is not enough space in existing programs which are few and small. In spite of this, in 1973 for the first time more of our students remained in Canada for their graduate studies than left. In 1974 it appears likely that all of our students who intend to apply to graduate schools will apply to York if their program has been started.

3. The A.C.A.P. report states that even if a graduate program were available in Ontario some students would continue to go outside the province. This is undoubtedly true; however, what the report fails to take into account is that some students would be likely to come into the province as well, since the programs available elsewhere in Canada simply are not adequate for the number of students graduating.

4. Another factor that will affect potential graduate enrollment is the fact that undergraduate Fine Arts programs in Ontario are generally still expanding, and seem likely to continue to grow for a while yet. This expansion is being fed by a greater interest and growth of programs at the secondary school level. Most Fine Arts departments are graduating more honours students each year and undoubtedly more of these students will wish to go on to graduate studies.

While the M.F.A. is not essentially a teaching degree, it is a fact that the greater emphasis on Visual Arts in the secondary and post-secondary school programs will require well-trained teachers to staff them, and it has become an important concern of many that the people who will staff these programs be able to procure their training in Canada.

Finally, we would like to note our complete agreement with the statement in the A.C.A.P. report that "...a little rivalry is often a good thing."

C-28

YORK UNIVERSITY
4700 KEELE STREET,
DOWNSVIEW, ONTARIO, CANADA

FACULTY OF GRADUATE STUDIES
OFFICE OF THE DEAN

30 January, 1974.

Dr. M.A. Preston,
Executive Vice-Chairman,
Advisory Committee on Academic Planning,
Council of Ontario Universities,
102 Bloor Street West,
TORONTO 181,
Ontario.

Dear Dr. Preston,

As requested, I am responding on behalf of the University to the ACAP report on Fine Arts.

York is very satisfied with the recommendations contained in the report and hopes that the recommendation that the provisional embargo be removed is in fact implemented in time for students to be admitted for 1974-75.

Yours sincerely,

Graham Reed

Graham F. Reed
Acting Dean of Graduate Studies

The University of Western Ontario, London 72, Canada

Faculty of Music

January 24, 1974

Dr. M. A. Preston
Executive Vice-Chairman
Advisory Committee on Academic Planning
Council of Ontario Universities
102 Bloor Street West
Toronto 181, Ontario

Dear Sir:

The Music Task Force wishes to express its regret that ACAP has found it necessary to recommend that the provisional embargo on music continue and that ACAP has found the report of the Music Task Force to be "not adequate" for drawing any conclusions concerning the future of graduate work in the province.

The Music Task Force has been in consultation since the release of the ACAP report and wishes to submit the following Music Task Force statement.

A revised statistical statement contains the requested historical data and will be forwarded immediately under separate cover. This specific data was not included in the first report because the Committee, at that time, felt that the data was inadequate to show clear trends in the field of graduate studies in music. The University of Toronto has been in the field of graduate studies in music for many years and the University of Western Ontario has just recently entered this field. The Committee felt that, of far more significance, was the fact that music study at the undergraduate level in Ontario has exploded in recent years and the data revealing this extraordinary expansion was of far more significance than the historical. I can state that the actual undergraduate applications for 1973-74 far exceeded the projected or expected number of applications.

The Committee went to great pains to present ACAP with an analysis of this present undergraduate enrolment. It should be noted that the judgments made in evaluating the data were the judgments of the deans and chairmen of eight Ontario music departments. I submit that these men are more than capable of clear and mature judgments.

It must also be mentioned that there are over 25 university music departments in Canada. Many of these are small, and, as in the Maritime provinces, there is little indication that these schools will enter the graduate field. Thus, the Ontario music departments are at present, and will in future, attract many students from other provinces. These students will come in particular from the Maritimes but there is a trend for students to come to Ontario from the Prairie provinces. Along with students enrolled in graduate programs there are many other students from all provinces and many other countries in special programs designed to prepare them for graduate studies.

The ACAP evaluation points to the fact that "the report of the Task Force concludes that all proposed plans for graduate work in music be initiated. If this occurred there would be eight Ontario universities with music masters programs." As pointed out in the first Task Force report, program recommendations were taken from over 18 proposed programs and were the result of very careful and diligent selection. It must be pointed out that there was an attempt to make graduate studies in music available to the various geographic areas of the province.

A number of specific points must be kept in mind. Three of the programs, history, theory and music education, to be offered by McMaster University were proposed for 1977-78, a time well in the future. Two of the programs; theory and composition, to be offered at York and Windsor, are programs of a very specialized nature. Students attracted to graduate programs in composition are usually attracted to a specific composer and a graduate program for each individual student tends to revolve around that particular professor. The program in music education and in performance proposed for Ottawa University represents an offering to Ontario students whose primary language is French. The history program proposed for York University is one of a specialized nature - ethnomusicology - one that York feels particularly confident in offering. The proposed musicology, theory and composition course for Ottawa-Carleton does represent an attempt by these two schools to work in co-operation.

In light of the above, the Task Force did not feel that it was unrealistic for eight Ontario universities to offer music masters programs. The Task Force did work with the understanding that ACAP may question this number but that the Task Force would have an opportunity to present further documentation for ACAP's evaluation before a decision could be made. Although not expecting automatic acceptance of the full recommendation, the Task Force had hardly expected that ACAP would reject the recommendations out of hand.

The ACAP report comments on the fact that a doctoral program in music at the University of Western Ontario is recommended but not previously requested. I bring to your attention the fact that the proposed program is contained in the report of the Dean of Graduate Studies at the University of Western Ontario, dated November 30, 1973. This is the Dean's annual report, outlining the proposals for the next three year new offerings at the University of Western Ontario. These programs have been mentioned before but have been primarily in the design stage over the past four years. During that period of time, the Faculty of Music at the University of Western Ontario has concentrated on the development of the masters programs presently being offered and in building the resources necessary for doctoral work. The University of Western Ontario Faculty of Music is one, if not, the largest in Canada; it holds a mature library and has a FTE faculty of over 40 teachers, many of whom hold the doctoral degree. The University feels that it is more than adequately prepared to offer work at the doctoral level.

Furthermore, the University of Western Ontario knows that there is little overlap, as suggested in the ACAP report, with existing programs at the Faculty of Music, University of Toronto. The Western proposal includes programs at the doctoral level in music education, performance and theory, none of which is offered by the University of Toronto at the present time. These three newly proposed programs can be fully complimented by programs in musicology and composition at Western even though these two are presently offered at the University of Toronto. The designation of PhD for all programs has not been finalized at the University of Western Ontario as yet.

The ACAP report suggests that an expert consultant may be needed to correlate the unversity's proposals for graduate work and the Task Force believes this to be unnecessary. The present system of provincial assessment and evaluation provides ample safeguard for ACAP in final decisions for implementation of the new programs.

Finally, I as chairman, wish to comment briefly on one matter that disturbs me and has disturbed the Committee. A letter dated July 4, 1973 from A. T. Tolley, Dean, Faculty of Arts, Division I, Carleton University, addressed directly to Dr. Preston, I believe has seriously influenced the consideration of ACAP in the matter of music. I, as chairman, find it inexcusable that the Dean of Arts at Carleton would go over the heads of all concerned with this most important project and state opinions that can only be regarded as totally unfounded. I find it difficult to believe that Dr. Tolley was in a position to make any evaluation of the "need, the nature and quality of programs proposed, and the careers of members of departments contemplating programs." His comments on the fact that "some members of the groups seem to feel that they will not be permitted to have a program unless they agree to compromises and make gestures of co-operation" would reflect internal problems that may be a factor at Carleton University, situated in Ottawa and near Ottawa University, but certainly was not a factor in the consideration of the programs considered by the Task Force in music. As pointed out in the original Music Task Force report, there was an extraordinary level of co-operation between the universities and preliminary exploration of co-operative efforts between Carleton and Ottawa.

The Committee believes that co-operation is in the best interests of all concerned and a fact stressed in the past by ACAP. (See Dr. Preston's memorandum, May 3, 1973 - Section 5d - "one should be very conscious of the exciting possibilities of geographically close universities in joint undertakings...."). I further find it most questionable that this letter would have been sent to Dr. Preston without a copy being sent directly to the chairman of the Music Task Force.

I, or any members of the Task Force, would be pleased to meet with representatives of ACAP to enlarge on any part of this report. I respectfully submit that the matter under consideration is of the utmost importance to each of the universities concerned and the report must be read in the light of the facts concerning university music in Ontario today. Without a doubt, Ontario offers the strongest university music programs in Canada. If we are to fully service future Canadian musicians and if we are to develop an international reputation in the field of music, I submit that the recommendations of the Music Task Force deserve very careful consideration.

Yours truly,

Donald A. McKellar

Donald A. McKellar
Chairman
Music Task Force

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APPENDIX D

REVISED REPORT OF THE TASK FORCE ON GRADUATE PROGRAMMES IN VISUAL ARTS April, 1975 D-1

UNIVERSITY COMMENTS D-13

VISUAL ARTS TASK FORCE REVISED REPORTS

NEW M.A. PROGRAMMES

About a year ago the Task Force presented to ACAP an interim report dealing with the need for the establishment of a graduate programme in Studio (M.F.A.) and recommending that the first such programme in the Province be established at York University. We had considered at that time inclusion of a section on M.A. programmes in Art History in addition to that currently available at the University of Toronto. We were convinced that the existing programme at the University of Toronto was already incapable of accommodating all qualified students who were interested in pursuing graduate studies in Art History in their home province; and it seemed likely that the pressure of numbers would increase rather than decrease over the next few years, since there had been a substantial increase in the number of students graduating from four-year B.A. programmes in History of Art from 1970 onward. At the same time it was clear to us that the establishment of a M.F.A. programme in Ontario was a matter of greater urgency than additional M.A. programmes, since there were clearly a number of qualified students interested in graduate work in Studio, but not even a single programme was available in the Province. Moreover, York University was clearly in a position to commence its M.F.A. programme as soon as approval was given by ACAP; in the field of Art History, on the other hand, none of the interested institutions was far enough along with its planning to be able to accept the students in the fall of 1974, and perhaps not even in the fall of 1975. In view of the urgency of the Studio situation we therefore decided to present an Interim Report dealing only with Studio programmes, and to leave for a later final Report the question of additional programmes, both in History and in Studio.

A. GRADUATE STUDIES IN HISTORY OF ART IN PROVINCE OF ONTARIO

I. Graduate Programme at the University of Toronto

The graduate programme in History of Art at the University of Toronto has since 1969 accepted candidates for all three of the Toronto Graduate Degrees, i.e. the M.A., the Phil.M. and the Ph.D. In preparation for the launching of the Ph.D. programme some increase in staff had already taken place, in addition to expansion of library and other research resources; and further increases in staff and strengthening of research holdings were envisaged as part of the development of a broader range of offerings at the Ph.D. level. However, with the constraint of shrinking budgets since 1971, less than half of the anticipated expansion in staff has actually occurred; in fact the strength of the History staff at Toronto is now only one more than at the time the Ph.D. programme was launched in 1969. Inevitably, as the number of candidates proceeding beyond the M.A. degree at Toronto has increased, more faculty time has to be devoted to supervision of Ph.D. dissertations and Phil.M. research essays; and each of the students in the first post M.A. year has additional course work to complete, thus adding to the total number of graduate students for whom places must be found in a limited number of graduate seminars. The situation at Toronto has been further complicated by the establishment of the M.A. programme in Museology, which normally accepts four students each year who are doing their academic work in the field of Art History. Each of these students is required to take two full-year courses, or four half-courses, in Art History as part of the requirements for the M.A. in Museology.

As long as the number of graduate seminars offered each year at Toronto remains virtually unchanged, the total number of graduate students that can be accommodated in any given year will also remain virtually static. In terms of specific numbers of courses taken, three Museology or Post-M.A. students are the equivalent of two M.A. students in Art History. Thus an increase in the combined total of Museology and Post-M.A. students from, say, nine to twelve would involve a reduction of two in the intake of "new" M.A. candidates. Furthermore, as the number of Ph.D. candidates, at various stages of work on a dissertation, increases, so too does the amount of faculty time devoted to supervision. In 1969 to 1970 there was only one student actively engaged in dissertation research, whereas in 1974 to 1975 there are seven. The supervision of doctoral candidates clearly represents a very real limitation on the time that faculty members at Toronto can devote to teaching at the M.A. level.

We believe it is essential that these facts should be seen in their proper perspective when considering the present situation and future prospects of graduate studies in Art History in the Province of Ontario. It has become more difficult over the last five years for the Toronto Department to maintain unchanged the number of "new" M.A. candidates it accepts each year. Indeed, the programme at Toronto now has a larger number of M.A. students than it can properly handle; steps should probably be taken in the next year or two to restrict further the number of "new" M.A. candidates. The need for such restriction is all the more likely, since, as the doctoral programme becomes more firmly established, there is likely to be an increase in the number of applicants who already hold a M.A. in Art History from another institution, and are coming to Toronto to complete the Ph.D. Such students still have some course work to complete, and consequently are in competition with incoming M.A. candidates for places in graduate seminars.

As a result of the above factors the Toronto Department has for several years now been compelled each year to refuse admission to a certain number of candidates who had met all the admission requirements, simply because there was no further room in the programme. For the 1974 to 1975 year there were at least five qualified candidates who could not be accepted into the M.A. programme for this reason; next year it is anticipated that the situation will be even tighter, and consequently that the number of qualified candidates who are refused admission will be even higher -- probably more than half the number who are actually accepted. It should be pointed out, too, that the above pressures bear on all potential graduate students in Art History in the Province of Ontario, no matter at what university they take their undergraduate degrees. In 1974 to 1975, two-thirds to three-quarters of the "new" M.A. candidates accepted into the Toronto programme had completed their undergraduate studies elsewhere than at Toronto; thus Toronto B.A.'s, who once formed the great majority of candidates in the M.A. programme, are now just as likely to be refused admission as graduates of Queen's, York, McMaster, Guelph, Western, or Windsor -- leaving aside completely the applicants from outside Ontario altogether, e.g. from McGill, UBC, Victoria, plus some from the U.S.

Clearly, as long as the number of students interested in and qualified for graduate studies in Art History remains the same, to say nothing of possible increases, and as long as the Toronto M.A. programme is the only one of its kind in the Province, and has a static, or even declining intake, there will be an appreciable number of students each year who will find their plans for graduate study in the field frustrated by the lack of programmes adequate to accommodate at least the majority of interested candidates.

II. The number of Art History Majors graduating from Ontario Universities

The Task Force has collected information regarding graduates in Art History from the following universities: Carleton, Guelph, McMaster, Queen's, Toronto, Waterloo, Western, Windsor, and York. As far as possible graduates of three-year programmes have been excluded from the count. However, it must be pointed out that at many institutions students take a three-year degree and then proceed to a fourth year of undergraduate study in Art History, as Special or Continuing students, in order to meet the entrance requirements for the School of Graduate Studies and the Department of the History of Art at the University of Toronto, or for comparable graduate programmes in the United States. Even if this fourth year of undergraduate study is completed at the university from which the three-year B.A. was received, the students in question may not appear as graduates of a four-year programme, since in many cases the distribution requirements of the Faculty involved may not allow such students to be registered as candidates for a degree. Moreover, some of the students who are completing the undergraduate requirements for entry into a graduate programme may enrol at another university, e.g. the University of Toronto, where they will be recorded as Special Students rather than as candidates for a degree.

Another difficulty in obtaining an exact count of four-year Art History majors arises from the fact that it is not always possible to make a sharp separation between Art History and Studio majors. Some universities make no distinction between History and Studio majors, at least not on their official records. Graduates of a four-year programme will be recorded simply as Art, or as Fine Art, majors; and only an examination of each individual's transcript would show in which area the majority of undergraduate training had been taken.

Nevertheless, we believe that the following global figures are not significantly in error, as far as total numbers are concerned, and that such errors as do exist should not significantly affect the evidential value of the figures here presented.

The information available to us indicates that there has been a sharp increase in the number of Art History majors graduating from four-year programmes from the late sixties onward. This increase has been due in part to the fact that some Fine Art programmes have been established only in relatively recent times, with the result that the first graduating classes were considerably smaller than those which have succeeded them. At the same time it is clear that there has been a considerable increase in interest in Art History programmes overall, as well as in the number of programmes available at Ontario universities. At the present time there would seem to be a levelling off of the number of Art majors enrolled in Ontario universities, but no signs of a decline in total numbers. There has certainly been no decline in the number of applicants for the M.A. programme at the University of Toronto, and presumably none in the number of students going outside of Canada in search of their graduate training in Art History. The figures available to us show the following pattern in total numbers of graduating Art History majors in Ontario universities.

1971	1972	1973	1974
about 40	about 75	about 85-90	about 105-110

Obviously not all of the above graduates would be candidates for M.A. studies either in Ontario or elsewhere. Furthermore, some universities find that the number of their graduates who continue to do post-graduate work is relatively large, whereas others may have a larger number of four-year graduates entering the field of High School teaching or some other type of work for which a post-graduate degree is not an absolute requirement. Thus it would be erroneous to assume that the experience of Queen's University is typical of the Provincial scene. Still, the Queen's figures are instructive in indicating the number of Art History Honours graduates who may proceed to postgraduate studies: of 43 Queen's graduates from

1967 to 1974, sixteen subsequently enrolled in graduate programmes in Art History, most of them in the University of Toronto M.A. programmes in Art History and Museology, while four went to the Courtauld in London. This figure is to be revised upward since some recent graduates expect to enter graduate school following an interlude of one or two years' work and travel.

Perhaps a more satisfactory method of estimating the number of four-year graduates who might be expected to proceed to post graduate studies in the field, is provided by taking the admission requirements for graduate programmes and comparing these with the percentage of graduates who may be expected to achieve the required standard of performance. At the University of Toronto the minimum entrance requirement of The School of Graduate Studies is B standing in the graduating year; the entrance requirement for the M.A. programme in Art History is a B plus or A average in the best four Art History courses in the graduating year (or the best four most recent Art History courses, in the case of students who, for example, have completed their undergraduate degree on a part-time basis). While over the four undergraduate years the percentage of students achieving an A or B plus average is approximately 20%, the percentage of First-Class or Second-Class grades in courses in the junior and senior year is considerably higher -- probably somewhere in the neighbourhood of 40% or more. In theory, then, approximately two-fifths of University of Toronto graduates in Art History would be qualified to enter the M.A. programme; no doubt the percentage would be approximately the same if all Ontario graduates were considered. The experience of Queen's University and the University of Toronto together suggests that about 35-40% of the total number of graduates, or about three-quarters of those who have achieved the basic admission requirements for graduate study, will in fact proceed to some sort of post-graduate training; of these, the majority will probably take at least the M.A. degree in an Ontario university, provided that there is a large enough number of places for M.A. candidates in any given year. In terms of percentages, then, it seems likely that at least thirty of the one hundred and five in 1974 would have been likely to have applied for admission to the M.A. and M.A.-Museology at the University of Toronto. In fact, in the spring of 1974 the "final list" of qualified candidates, from which offers of admission to the two Toronto Masters programmes actually were made, numbered almost thirty. Of these, only about half were actually admitted to the Toronto programmes, as a result of the inability of the Museology programme to accommodate more than four Art History majors in any one year, and of the fact that the Graduate Department of the History of Art cannot find space for more than twelve or thirteen completely new M.A. applicants per year (i.e. as distinct from applicants who had been granted admission in an earlier year, but had postponed the commencement of their post-graduate studies).

In the light of the above figures, it seems clear to us that there is an urgent need in Ontario of a new M.A. programme or of new M.A. programmes capable of accommodating at least twelve to fifteen students per year, even after making allowance for the number of students who will enrol in programmes elsewhere in Canada or abroad. Outside of Ontario there are only three such programmes in English Canada: at McGill, at U.B.C., and at Victoria. The annual intake of these three programmes is relatively small. Our information is that McGill has received about fifteen to twenty applications each year, and accepts about half this number. The total number accepted by the above programmes annually is about twenty to twenty-five. Moreover, the Victoria and U.B.C. figures include students majoring in East Asian and pre-Columbian American art. In any case it is clear that any increase in the number of Ontario students going to McGill or to the two institutions in British Columbia would mean fewer places available for English speaking residents of Quebec and for residents of British Columbia or the Prairie Provinces. Thus the end result of sending more Ontario students outside of Ontario for their M.A. training would be an increase in the number of non-Ontario students applying for admission to Ontario programmes: in the present situation the pressure on the University of Toronto graduate programme would not be reduced to any significant degree, and might indeed even increase.

III. Employment prospects for holders of graduate degrees in Art History In Ontario.

In trying to provide some justification for the establishment of an additional graduate programme, or additional programmes, in Art History in Ontario, we have corresponded with a large number of Art Galleries and Museums in the Province, asking them to indicate the number of positions in each institution, the incumbents of which hold either the M.A. or Ph.D. degree, and also the projected number of new positions for the next five years, for which a M.A. or Ph.D. will be required. The responses indicate that the "job market" in Art History is healthy, and that there exists an unfilled need for trained personnel, particularly in Contemporary and Canadian Art. It should further be pointed out that we have not received replies from all the institutions on our list, nor have we compiled statistics of teaching positions in Ontario universities that will be opened during the next five years. Thus the present and projected number of non-university positions may well be rather on the low side; and while there seems to be little prospect of any significant increase in the number of university positions, our information indicates that perhaps an additional five or six new openings are likely to be created.

We have received replies from 32 institutions in Ontario. Of these ten have not at present, and do not project, any positions requiring the M.A. or Ph.D. degree. Eleven institutions do not at present have any holders of the M.A. or Ph.D. on their staff, but have projected a total of (probably) fourteen positions over the next five years for which the M.A. degree will be required. Seven institutions already have on their staff a holder, or holders, of a graduate degree, and envisage the creation of thirteen new positions. Four institutions at present have one or more persons on their staff holding a graduate degree, but do not envisage any expansion over the five-year period. In sum, the present number of such positions is 71; the projected number of new positions in the next five years is 27.

There are two points in connection with the above figures, to which attention should be directed. First, all but two of the 27 possible new positions were specifically listed as positions for holders of the M.A. degree; only in two cases was the stated requirement "M.A. or Ph.D.". Second, it is significant that three institutions, The Art Gallery of Ontario, The National Gallery of Canada, and The Royal Ontario Museum, accounted for 60 of the existing 71 positions, but for only three of the twenty-seven possible new positions (all three at the National Gallery; no expansion envisaged at the A.G.O. or the Royal Ontario Museum). In other words, the major new requirements anticipated by Ontario institutions that have some connection with the Arts and Art History are for persons with a training up to the M.A. level, but not necessarily beyond; and the new positions are spread over a large number of relatively small institutions, e.g. the Art Gallery of Brantt, the Art Gallery of Hamilton, the Kitchener-Waterloo Art Gallery, the Mississauga Library System, the Oakville Public Library and Centennial Gallery, The Robert McLaughlin Gallery, the St. Catharines and District Arts Council, and the Woodstock Public

Library and Art Gallery (a possible total of twelve new positions). Moreover, our inquiries in this area have not extended beyond the borders of Ontario; yet it is reasonable to assume that somewhat similar situations exist elsewhere in Canada, and that some at least of the new positions in other provinces are likely to be filled by graduates of M.A. programmes in Ontario. In fact it is clear that with the increased interest in the Arts, and particularly in Canadian art, as well as Canadian cultural history, there is a nation-wide need for trained personnel in local libraries, galleries, and museums. If the need for such training is not met in Ontario and elsewhere in Canada, either interested Canadian students will have to seek such training in foreign institutions, where the interest in things Canadian will be at best minimal, or else the positions will be filled by non-Canadians, again with a background largely devoid of specifically Canadian cultural and artistic history. Moreover, each new cultural institution that is established in Ontario, or elsewhere in Canada, by its very existence promotes an increased interest in Canadian history, art, and culture in the area in which it serves. Thus it is reasonable to expect that the demand for trained personnel will extend beyond the five-year period to which our inquiries were confined, and that there will be a continuing need for training at least to the M.A. level in Art History for many years to come.

We would also point out that there is still another market for M.A. programmes in Art History, the needs of which at the present time are being met, to a degree that is at best minimal, by the one existing M.A. programme at the University of Toronto. We refer here to the considerable interest in post-graduate studies on the part of teachers of art and history in the Ontario secondary school system. Over the past twelve to fifteen years a significant number of Ontario teachers have enrolled on a part-time basis in the M.A. programme at the University of Toronto; but this option is obviously open only to those who are fortunate enough to live within a relatively short distance of Central Toronto. Inquiries received by McMaster, Queen's and Carleton, for example, indicate that graduate programmes in Art History in those institutions would each year attract a significant number of high school teachers, who are interested in part-time M.A. studies, but who simply live too far away from Toronto to be able to undertake such a programme, unless they can obtain a sabbatical year during which at least the course-work requirements could be completed. Here again, the provision of additional opportunities for graduate study to secondary school teachers would be bound to have a significant affect on the attitudes of Ontario and of the rest of Canada to Art History in general, and particularly to Art History with Canadian specialization.

Such a development would not only benefit Canada as a whole, but would in its turn serve to create an atmosphere that would encourage young Canadians to select Art History as a professional career, and would ultimately help to reduce the dependence of Canadian university faculties on Art History staff imported from the United States, the United Kingdom, or Europe, It is, we think, significant that at the present time there are only three individuals on the Art History Faculties of Ontario universities who received their graduate training entirely in Canada, and probably not more than five or six who received even part of their training in Canada. This situation is bound to improve as the number of students completing Ph.D. programmes at the University of Toronto gradually increases; however, we have still a long way to go in order to achieve a respectable degree of "self-sufficiency" in the training of Art History teachers at the university level. We would not suggest that all, or even the majority, of faculty members in Art

History in Canadian universities should hold a Canadian Ph.D., for this would lead to an unhealthy degree of inbreeding. However, we should certainly not accept indefinitely a situation in which at least half of the interested students in Ontario, and elsewhere in Canada, are denied the opportunity of completing even the M.A. degree in their own country.

At the present time new M.A. programmes are at various levels of the planning stage at Queen's, Carleton and McMaster Universities. The Task Force does not believe that it should be asked to make a choice between these proposed programmes. We therefore recommend that ACAP entrust this task to its own consultants, with a view to approving the launching of a new M.A. programme, or programmes, in the fall of 1976.

Having presented our Final Report we now regard the Task Force as officially dissolved, and herewith entrust the burden of future decisions and action to ACAP.

Respectfully submitted

F.E. Winter,
Chairman, Visual Arts Task Force.

FEW/lt

cc: All Task Force members
Dean Green, York University
Dean Safarian
Dean Greene, Faculty of Arts & Science, Toronto
Graduate Deans at Queen's, Carleton & McMaster

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M.F.A. PROPOSAL

Since the submission of our recommendation of December, 1973, for the approval of a M.F.A. programme at York, we have been gathering more detailed information about undergraduate enrolment in the area of studio training in the visual arts. In addition, we have canvassed the schools in Canada offering a M.F.A. in 1974/75. On the basis of the information collected, we are completely convinced of the need for additional M.F.A. programme(s) in Ontario. We recommend to ACAP that it consider, through its own consultants, the proposals for new M.F.A. programme(s), when they have been duly forwarded for appraisal from the appropriate University bodies.

We believe that post-graduate studio training can be justified on two main grounds. One of these has to do with the benefits the students obtain from learning the skills of visual expression and communication, whether or not they become "practising" artists, or even work within an occupation involving art at all. From this standpoint, studio training is an active part of a liberal arts college. Recognition of the potential benefits of studio training has been growing in academic communities in Canada, and the desire of students to realise the potential for personal development that such training offers is shown in the enrolment figures in the departments of art in the province.

We believe that the very existence of graduate programmes in studio work provides a stimulus to improve the quality of undergraduate offerings in the field; but our chief concern is with the other major ground for offering advanced training in the studio field.

A certain number of undergraduate studio majors do in fact reach such a high level of achievement that they make the practise of art their life's occupation, or better, make art their whole life. The education of the artist belongs on the university campus for a number of reasons, not least because higher education is based upon a desire for excellence. The benefits to the young artist of being part of such a "community of excellence" are matched by his contributions back to others, who can share in the quality and challenge of his work, although themselves working in a different discipline.

The undergraduate major in studio will, if he or she is a good student, acquire enough technical facility and control to whet the appetite and stimulate the imagination. Unfortunately, there is at present little opportunity to experience the satisfaction of applying such skills in a situation that challenges the students to "proble the unknown". We believe that this further maturation, the completion of the goal, is best conducted in a university context, in the form of a Master's programme, undertaken within a community of artists, or better still, a community of other scholars, who seek much the same goals, each in his or her own way.

Important to such a fulfilment of potential is the opportunity to choose the context within which further development can take place. At present, there are many capable people who cannot get into a M.F.A. programme because of the scarcity of such programmes in Canada; and even those who do gain admission have a limited choice of institutions. Student artists usually have a fairly clear idea of the direction that their work should take; and it is essential that they be able to go to the institution, or more properly to the people, the teachers, that can most effectively help them. If their choice is limited, because there are few available programmes at home, and they do not wish or cannot afford to go abroad, they may never find the people or the training that they seek. We think greater opportunity and a wider range of options are cogent reasons for increasing the number of M.F.A. programmes in the province of Ontario.

The community of art in Canada - artists, art historians, museum personnel, gallery operators, critics, etc. - is a small one in an expanding nation; it would certainly benefit from the expansion of opportunities for young artists to reach maturity within the environment of the Canadian art community itself. To make the art community, as part of our general society, more self-generative, will be rewarding beyond the mere increase in numbers of artists. The presence of more extensive post-graduate art programmes in the universities of Ontario will stimulate both the universities and the Canadian art community of which the universities are a part.

Instead of the benefits possible in a situation of freedom of choice, however, Canada's best studio majors are now placed in the predicament of few choices. We have attempted to gather evidence of that predicament in the form of statistics.

Table 1 shows the steady growth of interest in studio education in the universities of Ontario. The figures include, as far as possible, only those students who took a large enough number of studio courses to have obtained an Honours degree or an equivalent of a B.F.A. degree. Projections beyond the 200 graduates of 1975 would probably stay in that general range, because of the "steady-state" planning at most of the universities. The overall increase in numbers of graduates is very impressive; moreover, in some schools, such as Guelph, the increase is still there even when enrolment in the College of Arts as a whole has dropped.

We have been unable to determine accurately the number of potential M.F.A. candidates in the graduating classes recorded in Table 1, but we believe that probably 50% of these graduates would meet the minimum requirements for entrance now in effect at York and envisaged in the programmes planned at Guelph, Western and Windsor. Moreover, the total might well be augmented by persons educated outside Ontario, or outside of Canada, who wish to obtain an M.F.A. here. Of the 46 firm applications made to York University for admission this fall, 10 were from outside of the province and 7 from outside of Canada (37% of the toal). An even larger percentage of applications for admission to the M.F.A. programme at the Nova Scotia College of Art and Design come from the United States. In addition, graduates of the Ontario College of Art might in the future be included in the total of potential M.F.A. candidates. In the United States many M.F.A.-granting universities, including some of the leaders in the field, admit such students.

For both the present and the future, Table 1 should probably be read in a "cumulative" manner. Some students, who may have finished their undergraduate work in prior years, will have chosen not to go directly into graduate studies, but rather to delay applying for a year or two. Indeed, many studio teachers advise their students to follow this course.

Not all eligible candidates among the approximately 200 "Honours" studio graduates of 1975 will actually decide to go on to a M.F.A. programme; and we have no practical way of obtaining precise information on the number that do so decide. However, of some 60 Guelph studio majors graduating between 1970 and 1974, 15 went into graduate studies in studio. Addition of those who applied, but were rejected, or who did not even try because of the unavailability of a programme in the province prior to 1974, would probably raise the number to 20, or one-third of the total number of graduates. Of 55 B.F.A. students who graduated from the University of Windsor from 1969 to 1973, 22 have entered M.F.A.

programmes, i.e. close to one-half of the total of graduates. Applying these figures to the total of 200 graduating studio majors in the province this year, we may estimate that 66 to 100 of these students would at least be interested in proceeding to a M.F.A. degree. We believe this estimate is conservative, in the light of the additional sources of potential applicants cited above. Moreover, the above calculations seem to be in line with the experience of the institutions represented in the Task Force, in answering numerous enquiries of undergraduates about M.F.A. programmes.

Table 2 shows the sizes of the existing M.F.A. programmes in Canada. In one year, there are about 43 openings - and this to accommodate not only 66-100 from Ontario, but also those applying from the other provinces and from outside Canada as well. Moreoever, the figure of 43 is high, since the 35 openings for two years at Concordia University cover a Master's in Art Education, as well as the M.F.A. To zero in on Ontario, there are only about six places available each year in York University's two-year programme.

Given the fierce competition for these openings, it is little wonder that of 15 Guelph graduates who went on to a M.F.A., 13 studied in the United States, while in the case of Windsor 18 of the 25 went abroad. This is true, even though U.S. immigration policies require that Canadian students give evidence of financial solvency. This requirement of a bank deposit, recently increased, inhibits many students from going to the U.S., thus increasing the need for opportunities within Canada and Ontario. That the most populous province in Canada has only 13 openings for M.F.A. candidates out of a national total of 86, indicates that the universities in this province are not carrying their share of the responsibility for providing post-graduate training in this field.

Given the numbers of eligible students, and within that group as many as 50-100 per year who might be expected to apply for admission to a M.F.A. programme, we believe that there is a solid long-term basis for additional M.F.A. programmes capable of accommodating 30-35 students in a two-year period. The programmes contemplated at this time, while meeting the needs evidenced here, would not be large. We believe that programmes set to a gross limit of 12-15 are desirable because the ratio of faculty to graduate students would be conducive to the personal and informal contacts necessary for high quality teaching and performance at the graduate level. Further programmes of this size could be introduced without appreciable increases in cost and without adversely affecting existing undergraduate programmes.

The representative of the University of Western Ontario undertook a survey of Federal Departments as to present and potential employment of M.F.A. artists. Of 50 questionnaires sent out, 24 were returned, showing a minimal employment at present but a prospect for greater utilization. Only two Departments employed artists at present, but 21 others are currently interested in or anticipate using artists within their operations. The Task Force did not examine the prospects of employment in other areas, partly because most of the members wished to emphasize the positive contributions of such programmes to individuals' artistic and intellectual development for their own sake. However, the possibilities for raising the levels of performance in such occupations as secondary school teaching or the applied arts, where M.F.A.'s might be employed, are incentives for programmes of the flexible and varied nature contemplated.

TABLE 1

NUMBER OF B.A. GRADUATES WITH THE EQUIVALENT OF A B.F.A.

	1971	1972	1973	1974	1975
Guelph	5	10	22	20	22
McMaster	9	11	11	12	12
Ottawa	8	24	10	20	23
Queens	0	0	13	18	20
Toronto	10	10	12	10	10
Waterloo	0	0	1	5	6
Western	7	8	8	6	15
Windsor	6	13	15	16	25
York	1	22	51	62	70 ?
	46	98	143	169	203

TABLE 2

NUMBER OF OPENINGS IN M.F.A. OR EQUIVALENT PROGRAMS IN CANADIAN UNIVERSITIES 1974-75

Ontario	- York	13
Maritimes	- Nova Scotia College of Art & Design	11
Quebec	- Concordia University	35
Prairie	- University of Alberta, Edmonton	27
	- University of Saskatchewan, Regina	
	TOTAL	86

This figure is for openings in both the first and second year.

Response from the University of Western Ontario to the Final Reports of the Visual Arts Task Force

19 June, 1975

Because of the pressure of time, it was impossible to convene the entire Committee of the Senate of the University of Western Ontario charged with preparing the University's response to the Reports of the Visual Arts Task Force; however, as many members as possible were gathered to produce the following responses.

The University heartily welcomes the report of the Visual Arts Task Force and wholly supports its conclusions particularly with regard to the proposal for the establishment of an M.F.A. at this University. However, from our own representatives on the Task Force we gather that fuller consultation among the members of the Task Force in the preparation of the final report would have resulted in a much stronger statement. With a view to sharpening the focus of the final reports, we would like to make the following observations.

- The mushrooming of undergraduate studio-oriented programs across Canada in the last eight years demands a matching growth in graduate work. Not only is this necessary to provide an additional stimulus and a challenge to students and faculty, but also to set as the natural goal, for the best undergraduate students, the terminal degree of the M.F.A. At present, the absence of such a program of graduate studies results in the loss of many first rate students at the third-year level, who apparently prefer to settle for a General degree, and seek their own salvation as best they can, rather than complete a four-year Honours program which apparently leads no further. This is a factor which Table I of the report does not take into account.

- Clearly, universities have a moral obligation to train artist-teachers not only for the high schools, but for the post-secondary art programs. It is nothing short of a disgrace that so many of the studio faculty in our universities and community colleges are foreign-born and/or foreign-trained. Surely it is high time that Canada, and especially Ontario, should train its own artist-teachers.

- More and more our universities are also in the business of training professional artists. Not only does advanced study at a university bring maturing artists into contact with the leading edge of contemporary art and society, but it enables them to become informed and articulate spokesmen for their profession in those areas of employment where great expertise in contemporary art is required.

- The seriousness of the situation with regard to openings for graduate students in studio is not fully brought out by Table II in the report. The total number of new students which can be placed each year in graduate schools in Canada is only 46. Of these, less than 10 can be accommodated at York University, Ontario's only department offering the M.F.A. degree. This does not begin to handle the minimum of 320 firm applications a year in Canada (more than 80 from Ontario alone) which a recent survey has revealed.

Finally, when one considers the modest dimensions of the whole graduate program suggested by the Visual Arts Task Force Final Reports, one must ask not "does it go too far?", but rather "does it go far enough?".

APPENDIX E

REVISED REPORT OF THE TASK FORCE ON GRADUATE PROGRAMMES IN MUSIC October, 1974 E-1

UNIVERSITY COMMENTS E-54

Council of Ontario Universities
Advisory Committee on Academic Planning

MUSIC TASK FORCE, 1973-4

REVISED REPORT ON
GRADUATE STUDIES IN MUSIC

ACAP MUSIC TASK FORCE, 1973-4

Members

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Prof. John Beckwith, dean, faculty of music, University of Toronto (chairman, 1974)
Prof. Françoys Bernier, head, department of music, University of Ottawa
Prof. Austin Clarkson, chairman, program in music, faculty of fine arts, York University, Downsview
Prof. Alan Gillmor, acting chairman, department of music, Carleton University, Ottawa
Prof. John McIntosh, chairman, performance department, faculty of music, University of Western Ontario, London (replacing Prof. McKellar, 1974)
Prof. Paul McIntyre, head, department of music, University of Windsor
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iii. York University M.F.A. in musical research

iv. McMaster University Mus. M. in music history/music theory

v. Queen's University Mus. M. in music education

1. MUSIC PROGRAMS IN ONTARIO UNIVERSITIES: An historical review

Although music is a relatively "young" discipline on most Ontario Campuses, a degree in music was first offered at the University of Toronto in 1844, and a Music Faculty established there in 1918. Other universities offered music courses, but there were no music degrees elsewhere than Toronto, and with the exception of the Western Ontario Conservatory of Music in London, no separate administrative unit.

Throughout this early period and up to the end of World War II, the principal agent for music education in Ontario, and indeed throughout Canada, was the Toronto Conservatory of Music, later known as the Royal Conservatory of Toronto. This institution, founded in 1886, offered instruction at all levels, with a heavy emphasis on the evaluation of music performance.

Shortly after the end of World War II, the University of Toronto inaugurated a Bachelor of Music Degree program designed to prepare students for careers as high school music teachers. This kind of program had already proven its worth in the United States. At Toronto, it served as the financial basis for a broad spectrum of rapidly developing new programs, including performance, historical musicology, and ethnomusicology. Undergraduate work in Composition, and a Doctorate in Composition, had already been offered at Toronto since the 1920s. Other graduate programs were introduced in 1954 and gradually enlarged thereafter, the library was greatly expanded and a new building was designed and constructed.

Other Ontario universities quite understandably set out to emulate the Toronto pattern. The University of Western Ontario, having tried a variety of curriculum patterns with limited success, began offering in 1961 a degree program for would-be high school music teachers similar to that already available at

Toronto. Subsequent expansion at Western is traced by the province's first degree program in performance (1964) and the unique three-year B.M.A. degree program, intended chiefly for elementary-school music teachers (1969). Western has offered work at the Master's level since 1969, but so far no doctoral program.

Notably, at the locales of both of these successful pioneer programs, Toronto and Western, the universities have accorded Faculty status to music.

During the middle and late sixties, music degree programs were inaugurated at McMaster and Wilfrid Laurier (1966), at Windsor (1967), at York (1968), at Carleton and Queen's (1969), and at Ottawa (1970). Once again, school music programs constituted the economic basis of development in performance, composition, and musicology. Honors enrolments at these seven schools have grown consistently in recent years, with increases exceeding one hundred per cent per year in some cases. Enrolments in Bachelor of Music Degree Programs at all Ontario schools (including Toronto and Western) increased by 52% during the period 1970-73, a time when enrolments in other disciplines were noticeably levelling and even declining. These trends continued into 1973-74, and there is every expectation that the demand for music at the universities will go further as high school music programs continue to develop. Honors enrolments in the seven "newer" programs, are expected to exceed one thousand all told within the next two or three years; projected undergraduate enrolment maxima for Toronto and Western are about 400 and 600 respectively.

It is our distinct impression, based on the developments of recent years, that the need for good musicians in Ontario is far greater than we had previously imagined, and greater than we have been able to satisfy. Good performers are always in demand; the major performing organizations in Ontario have consistently found it necessary to go outside the country to find competent players and singers.

Canadian composers, many of them from Ontario, are gaining increasing recognition on the international scene. Canadian musicology has "come of age", and musicologists are beginning to study in depth the history of music in Canada as well as the music of Canada's native peoples and immigrant groups.

In the light of these recent and continuing developments in music in Ontario, and in view of the many felt needs that the universities are serving and will continue to serve, we consider the proposals of the Music Task Force to be altogether reasonable,and in line with the trend of expansion noted in the previous paragraphs. It must surely be clear that Music in Ontario's Universities is not only a young discipline, but one that is growing vigorously, and that the need for greatly expanded programs at the graduate level is clearly indicated.

2. MUSIC PROGRAMS IN THE 70s

a. The nature of university studies in music

Modern professional music study normally incorporates four subdisciplines, defined naturally both by the subject and by vocational directions: musicology (the history and literature of music); musical theory and composition; music education; performance (or applied music).

i. History and literature has long encompassed the study of the Western music repertoire from the earliest written examples through to the works of the great master composers. In recent years new study areas are receiving widespread stress. One is the history and repertoire of North American music, including folk music (both urban and rural), popular hymnody, and early jazz. Another is the whole spectrum of non-Western musics, cultivated and "folk", increasingly accessible through publications and recordings and considered at a scholarly level under a lively branch connecting musicology and anthropology and generally referred to as ethnomusicology. This field is growing also to include the social psychology of music, considered on a global basis. Because of the time-span covered by the repertoire (and by the theoretical and analytical literature dealing with it), and also because of its multicultural scope, advanced musicology studies often depend on a broad command of languages, on field techniques,and on familiarity with obsolete and complex systems of musical sound and notation. Philological and bibliographical skills common to humanistic scholarship are also stressed.

ii. The basic task of theoretical studies in music has been to develop a natural musical aptitude to the point where musical phenomena can be, ideally at least, equally well perceived and understood by the ear, by the eye from written notation (and hence by the mental "inner ear"), or by the hand and voice in prima-vista performance. Musical acoustics, traditional mode and scale systems, traditional "key" harmony theories of musical syntax and form - these have been the normal components of the study, for which a variety of methodologies has been devised. Important fundamentally as analytical tools, the theoretical skills and concepts are also particularly vital as a basis for musical synthesis - which explains the commonly-found close link between musical theory and creative music (composition). Within the past twenty years a remarkable development in these areas has been that of electronic music - a broad term covering composition directly on magnetic tape, synthesis of sound from electronic sources such as oscillators, and the use of computer technology for both analysis of existing music and creation of new music.

iii. Music Education. Studies directed towards the formation of a professional music educator have encompassed performance skills (including conducting, and choir, orchestra, or band leadership), and, increasingly of late, methodologies associated with music's definition as a humanistic art and with its creative aspects. Needs of the secondary and elementary school curricula are often treated as distinct. Advanced areas of research and specialization include psychology of music, music therapy (music for the handicapped), the study of aural perception, and comparative studies in music education.

iv. Performance study aims basically at the development of a command of musical media, instrumental and/or vocal, and of the pertinent repertoire, considered stylistically and historically. This development has tended to include (now more than in past generations) not only physiological skills but also the intellectual mastery of performance practices of past eras and other cultures. Moreover, the variety of media has expanded to include "historical instruments" such as harpsichord, Krummhorn, or lute, and non-orchestral media such as accordion or guitar. Jazz and non-Western performing media, both solo and ensemble, also form part of the expanded pattern.

v. Interfaculty programs. Continued honors programs at the undergraduate level equip some students for graduate programs which are also structured on an interdisciplinary basis. Advanced programs connecting music with education, anthropology, library science, business administration, and rehabilitation medicine may be either cited as present examples or looked for in the near future.

b. Conditions needed for effective inauguration of new graduate programs

i. Student-faculty ratio

As in undergraduate studies, music requires a significantly smaller student-teacher ratio than the norm. Significant one-to-one contact is a prime requirement of instruction in performance and composition and must be given special consideration beyond the normal needs of individual attention in thesis supervision of humanistic and scientific research topics.

ii. Equipment and facilities

a. Musicology graduate programs require extensive (and expensive) collections of scores and recordings, as well as books. The cataloguing and indexing of music materials is a highly specialized and complex task calling for library personnel with special skills. The archival problems of audio/visual materials gathered on field trips in ethnomusicological projects presents yet another range of problems for the librarian. Important here, as indeed for all music subdisciplines, is the provision of individual listening stations and classroom and seminar-room sound systems.

b. Ethnomusicology programs require considerable audio/visual recording equipment including film stock and magnetic tape, and there is continual need for travel grants to send graduate students on field trips.

c. Theory and Composition programs require studios for the analysis, synthesis, and performance of electronic music including costly equipment for mixing, tape-recording, and synthesizing music. Computer applications to theoretical studies (through analytic and indexing projects) and composition (through sound synthesis programs) require the purchase of computer time or even the installation of a computer in the electronic studio.

d. Music Education programs require a close link with neighbouring school systems and extensive use of response and aptitude evaluation tests in research.

e. Performance programs characteristically require a large variety of musical instruments, among larger items normally being the organ ($100,000), concert grand piano ($18,000), harpsichord ($6,000), and harp ($6,000). Essential also are practice studios, ensemble rehearsal spaces, and performance spaces, all designed with refined acoustic-isolation properties. As to "performance spaces", an aspiring concert artist will expect a concert or recital hall, and a budding operatic performer access to at least a modest theatre, in addition to the rehearsal and practice facilities noted. The services of resident artist-teachers of the calibre required for graduate students are very costly. In addition, the institution must provide ensemble opportunities for their students ranging from small chamber groups to orchestra.

iii. General education/research milieu. It is justifiable to propose a specialized graduate program so long as it rests on a broadly-based general undergraduate curriculum. The areas of professional competence possessed by the educators, performers, scholars, and composers with higher degrees and/or extensive dossiers of work accomplished can legitimately be the focus of a small group of students who come to the institution to pursue graduate studies in a particular area. The exchange between the general nature of the undergraduate experience and the special and focussed character of the graduate program is very valuable, so long as the pitfall of seeing the undergraduate program as primarily a training ground for graduate students is avoided.

c. Current perspectives.

The following emerge currently in Canada as territories in need of exploration and development:

i. Canadian music. In 1972 the Society for Ethnomusicology devoted an entire issue of its journal, Ethnomusicology, to a survey of Canadian studies. The Canadian Association of University Schools of Music, as part of the 1974 conference of Learned Societies of Canada held in Toronto, devoted its annual meeting for the first time to the theme "Music in Canada", during which fourteen papers of bibliographic, historical, and analytical research were presented, as well as two ensemble concerts, one retrospective and the other of current repertoire. Some of the papers will appear in print shortly in the Association's journal. The Canadian Music Centre, a fourteen-year-old publicly-supported research and information centre, with offices in Toronto and Montreal, will publish next year Composers in Canada, a bio-bibliographic guide to the music of about 140 Canadian composers whose music has achieved prominence in the contemporary period - i.e., since 1920. The Centre has launched a series of monographs on individual Canadian composers, the first six already commissioned, some now in the final editing stage and due to appear next year. The Chalmers Foundation and the Canada Council have jointly funded research towards an Encyclopedia of Music in Canada, on which a triumvirate of editors and a large team of writers in all parts of Canada are now actively engaged; it should appear in 1977 and will contain between three and four thousand entries. From these examples it will be clear that the music of this country has become a significant area of concern and study - for which a group of skilled and knowledgeable scholars will be needed in years to come.

ii. Bicultural studies. Most of the work outlined in i. above is being carried on in two languages and involves research in both primarily francophone and primarily anglophone parts of the country. As with all Canadian studies, so with those in music, the need for intercultural and bicultural approaches is a special problem posed by history and by the cultural environment. Francophone musicologists are recognizing the need to make a nationwide,rather than a purely local, definition of the Canadian-music repertoire, while those in anglophone universities are beginning to respond to an implied increased need for French-language competence. Of Ontario centres, Ottawa is clearly the one where these bicultural considerations are best epitomized - especially in view of the recent enrichment process which has seen such rapid growth of arts amenities (the National Arts Centre, the National Museum of Man ethnomusicology centre, and the National Library music division among them), and in which the two universities there have played active roles.

iii. Ethnomusicology. Historical musicology, which has dominated musical research in European and North American universities for generations, confines itself mainly to ecclesiastical,court, and urban music of literate segments of pre-20th-century Western high culture, and has as its closest cognate disciplines historiography, philology, literary criticism, and aesthetics. Ethnomusicology (formerly termed comparative musicology) seeks to study music as a universal cultural phenomenon, but, due to the traditional preference of historical musicology for Western high culture, takes as its province the music of non-Western high cultures (Asian, middle Eastern, and North African), in addition to the music of non-literate societies and folk music (music in oral tradition found in areas dominated by high cultures). Its principal cognate disciplines are cultural anthropology, linguistics, and folklore studies (ethnology).

The need to develop strong graduate programs in ethnomusicology in Canada should be obvious. Is is the discipline equipped to promote the observation, documentation, and analysis of music in Canada at large. The ethnomusicology of Canada was the focus of the 1972 annual meeting of the Society for Ethnomusicology held at Toronto. A double issue of the journal Ethnomusicology was devoted to studies of Canadian folk music and of the music of Canadian native and immigrant ethnic communities. It revealed that much work remains to be done and that a great many qualified individuals must be trained in Canada to do it.

The acquisition of fieldwork techniques requires skills in language, observation, recording, transcribing, and interpreting - skills which are also much needed in archival and research work. For example, the archives of sound recordings at the National Museum of Man, Ottawa - the result of decades of collecting by Canadian folklorists and ethnomusicologists - will not be adequately accessible to researchers until many graduate ethnomusicologists with highly developed skills in documentation and transcription have worked at the task for a number of years. There is also an urgent need to document the static and dynamic aspects of cultural (including musical) forms as they presently exist. Irreparable damage has been and may still be done by misguided and unskilled individuals intent on intervening in the cultural life of minority communities.

The responsibility for raising interest in such projects and in training personnel to staff them rests on developing new graduate programs, since there are few non-Canadian ethnomusicologists interested in studying music in Canada and since most domestic graduate departments specialize in historical musicology. These programs are necessary to heighten awareness, knowledge, and understanding of the musical contributions of native peoples, immigrant ethnic communities, and the various strata of the dominant culture to the musical ecology of the nation as a whole.

iv. Musical applications of computer technology.

The various applications to music of computer technologies may conveniently be divided into five principal areas which are more or less inter-dependent: sound synthesis and analysis; composition; historical and ethnomusicological studies of musical style; various systems for input-output, storage, and sorting of musical data; artificial intelligence and heuristic programs for music learning.

(1) Music IV, Music V, and Music X are successively more powerful and flexible programs for sound synthesis and analysis that produce a digital computer tape from a composition outlined in program form. The computer tape must then be played through a digital-analog converter to produce an acoustic tape. Various programming languages have been devised for entering notated compositions into computer-acceptable form by manual key-punching and have in some instances been connected to sound synthesis programs for "proof-hearing".

(2) Composition programs in which the computer makes significant choices are still being developed from primitive stages (Hiller, Xenakis, Koenig, Rothenberg). The compositions are usually converted into conventional musical notation for live performance by instrumentalists, or they may be realized by means of a sound synthesis program. (The University of Toronto and now Queen's University have facilities for computer composition of this kind). In general these programs lack the capacity for real-time feedback, and a direction of considerable promise lies in hybrid applications where a computer performs control functions while analog devices (sound synthesizers) produce wave forms immediately. Such interactive facilities do not require such powerful computers and are enonomical in time. (A hybrid facility is being developed at York University.)

(3) Musicologists and theorists have attempted a wide variety of projects with the aid of computers. Information retrieval projects include thematic indices and concordances of large repertoires of classical art music and folk music, not to mention the more obvious function of bibliographic control of the printed literature about music (RILM). Stylistic analysis in historical musicology and ethnomusicology has given rise to extensive projects in a wide variety of repertoires that seek to develop correlations among quantifiable aspects of musical style. One such program was developed at the University of Toronto by James Gabura and Gustav Ciamaga. Based on an analog/hybrid instrument for electronic music synthesis it is a system capable of synthesizing multi-voiced electronic sound textures, and may be used as a performance instrument and for arrangements for existing compositions. It is useful for musical analysis and was employed in its early stages by Paul Pedersen for a Ph.D. thesis in psychoacoustics.

(4) Several musical input representations have been developed to translate music into digital form. The Ford-Columbia System (Bauer-Mengelberg) represents complete musical scores in traditional standard notation and was designed as part of a larger project for automated music printing. The Plaine and Easie Code (Brook, Gould) used ordinary typewriter characters, and the Intermediary Musical Language (Howe, Jones, Kassler) used only the 49 characters found in the older standard keypunch machine.

(5) The interest in computer simulation of human thought has a corollary in the application of computers to music learning. The taxonomies of musical style developed by analytic programs can be utilized also for developing musical understanding through heuristic strategies of various kinds. The Interactive Music Project at York University is designed to develop the listening

ability and musical thinking of students in primary, secondary, and university education. It is a system that allows students to manipulate various transformational grammars that operate in music, and thereby, gain tactile contact with working musical languages. Such instruments for use by teachers of ear training, musical materials, and composition will be of increasing effectiveness as their value is appreciated and their design evolved.

In general, the arts have been slow to exploit computers as tools and to integrate effectively with computer capabilities, but the projects presently completed or in progress are full of promise, and future developments require and deserve intensive support.

v. Music criticism.

The Canadian Music Council's 1973 conference in Montreal centered on music criticism; a smaller conference on the same theme was held as part of the winter arts festival at the University of Victoria, B.C., early in 1974; the Music Critics' Association, an international body to which many Canadian professionals in musical journalism belong, will meet in Toronto in 1975. A great deal of musical criticism is written and published, but a need for higher standards is regularly voiced. If a thriving musical culture is demonstrated by a range of critical outlets from the daily press through magazines and scholarly journals to research monographs, then Canada is not at that stage yet, although efforts in the fields of aesthetics, musicology, and journalism indicate a swift and increasingly serious development towards it, in which, again, the university music departments play a central role.

d. Growth and morale of a music department.

The question of how many faculties and departments of music in Ontario should have graduate programs and what size those graduate programs should be is exceedingly complex. During recent decades the established institutions have developed graduate studies in areas of greatest strength in staff and facilities. As in other humanistic and fine arts disciplines the benefits that accrue include:

(1) The ability to attract gifted students from far as well as near to pursue their post-undergraduate intellectual development and professional growth.

(2) The capacity to attract and sustain highly competent and gifted professionals who are available to teach undergraduates as well as graduate students, but further, who are present as outstanding resources for the enrichment of the musical life of the community in which they live.

(3) The significant symbiosis between graduate and undergraduate programs by which mature graduate students gain significant teaching experience through assisting the faculty in teaching undergraduate courses, and by which undergraduates come into close contact with students and staff pursuing advanced work in various fields of music.

Graduate and undergraduate programs, where they exist together in a harmonious and productive relationship, provide mutual benefits of a high order. It may be concluded that in a field as vital and strongly developing as music is in the undergraduate programs of Ontario, there should be substantial room for development of graduate programs that link productively with healthy undergraduate structures.

The principal question, then, is whether the graduate programs already existing at a few institutions should be enlarged and substantially diversified to satisfy the needs of a musical culture that is expanding importantly its services to the community at large, or whether the new graduate programs should be dispersed among a number of smaller departments that have developed a healthy undergraduate program, and that have the appropriate facilities and environment for the areas of graduate concentration they propose as programs. The benefit of concentration is that a greater number of disciplines related more closely to each tend to produce fruitful collaborations and a more lively and active environment. The negative aspect is that outlying centres are deprived of the presence of individuals devoting substantial portions of their energies to higher level work. It is safe to say that it is less costly for individuals to congregate in Toronto from outlying areas than it is for large numbers of faculty and students. It may also be said that the trend toward diversification of governmental support from the major centres and institutions to the smaller suggests that a comparable diversification should proceed in higher education. Many important developments in the musical life of the Province must be solved on a regional basis. The manifold and serious problems that confront music in education, the media, and in the many ethnic and socio-economic levels of the society at large require the active study of our most talented and forward-looking musical minds.

e. The "market."

What practical employment opportunities are found at present, or are foreseeable, for graduates in the various music subdisciplines?

In the first half of 1974, from four to twelve vacancies in the more than two dozen Canadian university music departments and faculties were advertised monthly in University Affairs, organ of the Association of Universities and Colleges of Canada. Almost without exception, graduate degrees were demanded. Aside from applicants for vacancies, present junior staff of music departments and faculties (and other post-secondary institutions) are often found to be actively working on advanced degrees.

More than 20 projects (field studies; transcription and analysis of recordings) are in progress by researchers under the ethnomusicology section of the National Museum of Man's folklore division in Ottawa. Music of Canada's ethnic minorities is receiving special and increasing attention at present, but the untranscribed backlog of music from the founding cultures and native peoples is by no means small.

Publishing and journalism, broadcasting and recording, are expanding as demand increases for information, evaluation, and dissemination of music. The appearance of books both scholarly and popular is on the increase, and translation is also a field where a need for music specialists is anticipated.

The Canadian-content ruling in radio broadcasting, the planned expansion of FM in Canada, the new emphasis on serious-music recording, and the increasingly healthy international position of the Canadian recording industry generally - these are all factors encouraging an optimistic estimate of the future need for post-graduate expertise.

Libraries and archives are expanding rapidly under national, provincial, and university auspices. Musicology graduates are in demand for research and administrative positions in these.

The figure of a graduate with one or more advanced degrees in performance and/or composition functioning as a community resource person or arts administrator is becoming more and more familiar as local and provincial governments continue to recognize and support the arts.

Composition graduates have always found outlets for their skills in arranging and in the writing of background scores - less now in radio and television than formerly, perhaps, but more in film. Moreover, the availability of substantial commissions and prizes for new concert compositions has increased enormously over the past 15 to 20 years, and this trend seems likely to continue. (The Ontario Arts Council alone will make $35,000 worth of commissions in 1974-75.)

No saturation point is so far in sight for staffing of Ontario schools with qualified music personnel. Even some urban secondary schools are still without adequate music programs, despite the remarkable advances of recent years. As these music needs are coped with, positions of senior teachers, consultants, and supervisors will inevitably favor those with graduate degrees; equally inevitably, teachers are already more and more seeking such degrees for, among other reasons, the practical one of rank and salary betterment. A relatively new phenomenon also is the growth of music staff in community colleges in Ontario.

The graduate performer has as outlets not only post-secondary-level teaching (including the now-commonly-found "in-residence" post), but also community ensemble projects combining performance and workshop supervision. The National Booking Office recently established by the Canada Council will provide greater and more centralized concert-booking opportunities for professional soloists and ensemble players across the country. Additionally, the Concerts and Artists Program of the Ontario Arts Council is providing similar enlargement and, like its federal counterpart, seeking at the same time to develop audiences more demanding of taste and repertoire.

3. ENROLMENT PATTERNS (PAST AND PROJECTED) AND OTHER STATISTICS

It can readily be seen in Tables 2 (a) and 2(b) that the enrolment in professional degree programs in music at the undergraduate level has more than doubled in the period from 1969-70 to 1973-74 in Ontario universities. The tables do not include information about the programs at Wilfred Laurier University, nor those B.A. programs with a specialization in music at such universities as Lakehead, (Laurentian) Algoma College, Brock, and Guelph. (As already noted, only two universities in Ontario - Trent and Waterloo - have no music courses.)

In considering the information contained in the tables it is noteworthy that two universities have reached their undergraduate enrolment quotas in music: the University of Toronto (1970), and the University of Western Ontario (1974). Both the University of Toronto and the University of Western Ontario predict reaching their enrolment for master's programs in music in 1975. The University of Toronto predicts reaching its enrolment quota for doctoral programs in 1975.

Table la:

TOTAL COURSE REGISTRATIONS FOR THE FOLLOWING YEARS: (In Music)

1970-71	8,860	1972-73	12,966
1971-72	10,910	1973-74	14,623

With one exception, all institutions showed increases in all years. In the case of the exception, the '73-74 course enrolment was 26.2% higher in 1973-74 than in 1970-71

INSTITUTIONS REPORTING

Algoma

Brock

Carleton

McMaster

Ottawa

Queen's

Toronto

Western

Wilfrid Laurier

Windsor

York

TABLE 1b

FACULTY MEMBERS, MUSIC, IN ONTARIO UNIVERSITIES, BY RANK, 1970-73

	1970-71	1971-72	1972-73
FULL PROFESSORS	16 (13.79%)	21 (15%)	21 (13.54%)
ASSOCIATE PROFESSORS	32 (27.59%)	34 (24.29%)	41 (26.451%)
ASSISTANT PROFESSORS	27 (23.28%)	33 (23.571%)	40 (25.81%)
LECTURERS	41 (35.34%)	52 (37.142%)	53 (34.193%)
	116	140	155
TOTAL FULL-TIME	116	140	155
PART-TIME (FULL-TIME EQUIVALENCY)	33	49	66
	149	189 (+21%)	221 (+15%)

TABLE 1c

ORIGIN OF TERMINAL DEGREE of FULL-TIME FACULTY MEMBERS

	Canadian University	U.S.A. University	Other University	Conservatory Diploma Only	None	Total
Carleton	1	-	3	4	-	8
McMaster	1	3	2	-	-	6
Ottawa	4	1	2	7	-	14
Queen's	3	4	2	2	-	11
Toronto	11	18	3	20	-	52
U. W. O.	7	28	4	1	1	41
Windsor	1	6	-	2	-	9
York	-	11	2	-	-	13
TOTALS	28	71	18	36	1	154

TABLE 2

UNDERGRADUATE ENROLMENT IN MUSIC
1969-70 to 1973-74

(a) TOTALS

	1969-70	1970-71	1971-72	1972-73	1973-74
Carleton	16	24	36	53	60
McMaster	30	37	49	83	101
Ottawa	--	46	94	128	166
Queen's	33	61	97	146	160
Toronto	378	379	407	391	405
U.W.O.	244	270	345	416	531
Windsor	26	42	52	53	56
York	58	85	115	143	181
TOTALS	785	944	1195	1413	1660

TABLE 2: Undergraduate Enrolment in Music 1969-70 to 1973-74 continued.

(b) BY SUB-DISCIPLINES

	1969-70	1970-71	1971-72	1972-73	1973-74
Common First Year (if identified)	175	202	275	285	352
Bachelor of Music:	--	21	40	71	94
Music Education	285	305	341	352	401
Performance	108	117	145	180	201
Theory/Composition	26	34	48	63	80
Music History	31	37	48	70	79
History & Theory	13	7	33	48	46
Honours B.A.	63	100	142	173	186
General B.A.	24	46	31	45	65
Bachelor of Musical Arts	--	17	17	28	49
Artist Diploma & Licentiate Diploma	24	19	24	21	21
Opera Diploma	20	22	19	25	25
Special Students	16	17	32	52	61
	785	944	1195	1413	1660

TABLE 3

GRADUATE ENROLMENT IN MUSIC
1969-70 to 1973-74

(a) TOTALS

	1969-70	1970-71	1971-72	1972-73	1973-74
Masters Programs:					
Toronto	21	21	26	23	42
U.W.O.	4	9	16	18	30
TOTALS	25	30	42	41	72
Doctoral Programs:					
Toronto	20	22	27	25	21
TOTALS (MASTERS & DOCTORAL PGMS.)	45	52	69	66	93

TABLE 3: Graduate enrolment in Music
1969-70 to 1973-74 continued.

(b) BY SUB-DISCIPLINES

	1969-70	1970-71	1971-72	1972-73	1973-74
Masters Programs:					
Mus. M.:					
Music Education	2	5	6	5	14
Lit. & Perf.	3	6	13	14	23
Theory	2	3	4	4	7
Composition	3	5	7	3	6
M.A.:					
Musicology	15	11	12	15	22
TOTALS:	25	30	42	41	72
Doctoral Programs:					
Ph. D.:					
Musicology	13	16	20	22	20
Mus. Doc.:					
Composition	7	6	7	3	1
TOTALS:	20	22	27	25	21
TOTALS (MASTERS & DOCTORAL PGMS.)	45	52	69	66	93

TABLE 3: Graduate Enrolment in Music
1969-70 to 1973-74 continued.

(c) BY ORIGIN OF UNDERGRADUATE DEGREE

Degrees Awarded 1970-74	Ontario	Canada (except Ontario)	Foreign	Total
Ph. D.: Musicology	2	4	2	8
Mus. Doc.: Composition	-	-	6	6
M.A.: Musicology	16	7	4	27
Mus. M.:				
Music Theory	2	1	-	3
Composition	7	2	3	12
Music Education	12	1	1	14
Literature & Performance	7	3	5	15
TOTALS:	46 (54.1%)	18 (21.2%)	21 (24.7%)	85

TABLE 3: Graduate Enrolment in Music
1969-70 to 1973-74 continued.

(d) DEGREES AWARDED 1970-74

BY SPECIALIZATION

	1970	1971	1972	1973	1974	TOTALS
Ph. D.:						
Musicology	2	1	2	2	1	8
Doctor of Music:						
Composition	1	0	4	0	1	6
M.A.:						
Musicology	4	5	4	9	5	27
Master of Music:						
Theory	0	0	0	2	1	3
Composition	1	1	8	1	2	13
Music Education	3	3	3	1	3	13
Literature & Performance	1	3	3	5	3	15
TOTALS:	12	13	24	20	16	85

TABLE 3: Graduate Enrolment in Music
1969-70 to 1973-74 continued.

(e) DISSERTATION TOPICS 1970-74

Toronto

Ph. D.:

Musicology	"The Bekker-Pfitzner Controversy. 1919-1920: Its Significance for German Music Criticism during the Weimer Republic 1919-1932." 1974.
	"The Canonic Sequence in Theory and Practice: A Musical-Rhetorical Study of its Origins, and Development in Keyboard Music to 1750." 1973.
	"Rise of the Virtuoso Singer." 1973.
	"Anthology of Lyra Viol Music in Oxford, Bodleian Library, Manuscripts Music School d245-7." 1972.
	"Erik Satie and the Concept of the Avant-Garde." 1972.
	"The *Bicinium* in Lutheran Latin Schools during the Reformation Period." 1971.
	"Perception of Musical Pitch Structure." 1970.
	"Mahler's Songs and their Influence on his Symphonic Thought." 1970.

Doctor of Music:

Composition	"Triple Concerto NOH." 1974.
	"Jeanne des Anges." 1972.
	"from the divide." 1972.
	"Forms in Motion - A Symphony in Three Movements." 1972.
	"Horn Concerto." 1972.
	"Symphony for Full Orchestra." 1970.

TABLE 3: Graduate Enrolment in Music
1969-70 to 1973-74 continued.

(e) DISSERTATION TOPICS 1970-74

(continued)

University of
Western Ontario

Master of Music:

Theory	John Stanley's "Thirty Organ Valuntaries": a Historical Commentary and Stylistic Analysis. 1974.
	A Study of Selected Orchestral Works of Gustav Holst (1874-1934). 1973.
	An Analysis and Comparison of Selected Works by Harry Somers. 1973.
Composition	Holiday Music in the Evening. (Sop. & Orch.). 1972.
	Miserere Nobis. (Sop., Bar., Choir & Orch.) 1972.
Literature & Performance	The development of Musical Style in Elliott Carter from the Piano Sonata (1946) to the Piano Concerto (1966). 1973.
	Virtuosi and the French Horn Repertoire. 1972.

Master of Arts:

Musicology	Schubert the Dramatist: The Operas Considered in Light of the Lieder. 1973.
	Johann Stamitz and the Symphony. 1972.

TABLE 4

(a) RATIO OF UNDERGRADUATE TO GRADUATE ENROLMENT IN MUSIC

1969-70 to 1973-74

	1969-70	1970-71	1971-72	1972-73	1973-74
UNDERGRADUATE BASE	785	944	1195	1413	1660
MASTERS PROGRAMS	25	30	42	41	72
Expressed as a percentage of the Undergraduate Base:	3.18%	3.18%	3.51%	2.90%	4.34%
DOCTORAL PROGRAMS	20	22	27	25	21
Expressed as a percentage of the Undergraduate Base:	2.55%	2.33%	2.26%	1.77%	1.27%
Expressed as a percentage of the Masters Program Enrolment:	80.00%	73.33%	64.29%	60.98%	29.17%

(b) 1974-75 to 1978-79 PROJECTIONS

	1974-75	1975-76	1976-77	1977-78	1978-79
UNDERGRADUATE BASE	1763	1786	1815	1851	1882
MASTERS PROGRAMS	94	124	157	170	188
Expressed as a percentage of the Undergraduate Base:	5.33%	6.94%	8.65%	9.18%	9.99%
DOCTORAL PROGRAMS	21	26	29	31	32
Expressed as a percentage of the Undergraduate Base:	1.19%	1.46%	1.60%	1.67%	1.70%
Expressed as a percentage of the Masters Program Enrolment:	22.34%	20.97%	18.47%	18.24%	17.02%

TABLE 5

(a) UNDERGRADUATE STUDENT ENROLMENT PROJECTIONS

1974-75 to 1978-79

Carleton	78	85	90	95	100
McMaster	110	115	125	140	145
Ottawa	186	201	211	220	230
Queen's	160	160	160	160	160
Toronto	419	403	396	392	392
U. W. O.	600	600	600	600	600
Windsor	60	65	70	75	80
York	150	157	163	169	175
TOTALS	1763	1786	1815	1851	1882

TABLE 5

(b) GRADUATE STUDENT ENROLMENT PROJECTIONS
1974-75 to 1978-79

Doctoral Programs:	1974-75	1975-76	1976-77	1977-78	1978-79
Toronto	21	24	24	24	24
U. W. O.	--	2	5	7	8
TOTALS	21	26	29	31	32
Masters Programs:					
Carleton	--	--	--	--	--
McMaster	--	--	5	7	9
Ottawa	--	18	30	30	34
Queenks	--	--	6	7	9
Toronto	50	56	56	56	56
U. W. O.	44	50	50	50	50
Windsor	--	--	--	--	--
York	--	--	10	20	30
TOTALS	94	124	186	201	220

4. RECOMMENDATIONS, AND DESCRIPTIONS OF NEW PROGRAMS RECOMMENDED

The Music Task Force has examined in its "self-assessment" a large number of proposals and has weighed these against the needs and projections already outlined in this report. The Task Force recommends that the present embargo on new graduate programs be lifted to allow for the inauguration of the following five new programs by the inauguration dates indicated:

	Institution	Program	Degree	Inauguration
i.	University of Western Ontario	Music education or musicology	Ph.D.	1976-7
ii.	University of Ottawa	Performance	Mus.M.	1975-6
iii.	York University	Music research	M.F.A.	1976-7
iv.	McMaster University	Music history/ music theory	Mus.M.	1977-8
v.	Queen's University	Music Education	Mus.M.	1977-8

Descriptions of these programs follow, later in this section of the report.

Though requested to advise only on the coming five-year period, the Task Force points out that the needs outlined and the projections given earlier in this report have useful implications beyond that period. Our discussions have brought to light the following long-term plans:

a. a Carleton Mus.M. program

b. a Windsor Mus.M. program

c. a doctoral program in music education at Toronto

d. further Mus.M. programs at McMaster, York, and Ottawa

e. a further doctoral program at Western

Moreover, the undergraduate music program at Wilfrid Laurier University may be by 1979 at the point of considering expansion into the graduate area. (For this reason, we suggest that a representative from Wilfrid Laurier should be added to any future Task Force in music which may be set up.)

Table 6 shows the growth in graduate studies in music that would result from acceptance of our recommendations:

Table 6

a. GROWTH OF MASTER'S PROGRAMS (PROPOSED)

	74-5	75-6	76-7	77-8	78-9
Musicology	2	2	3	4	4
Music Education	2	2	2	3	3
Performance	2	3	3	3	3
Composition	2	2	2	2	2

GROWTH OF DOCTORAL PROGRAMS (PROPOSED)

	74-5	75-6	76-7	77-8	78-9
Musicology	1	2	2	2	2
Music Education	0	1	1	1	1
Performance	0	0	0	0	0
Composition	1	1	1	1	1

b. GROWTH IN NUMBER OF UNIVERSITIES OFFERING GRADUATE WORK IN MUSIC (PROPOSED)

	74-5	75-6	76-7	77-8	78-9
Master's programs	2	3	4	6	6
Doctoral programs	1	2	2	2	2

Name of University: UNIVERSITY OF WESTERN ONTARIO

Sub-discipline of this proposal:
MUSICOLOGY (Music History and Theory), MUSIC EDUCATION

Degree Proposed: Ph.D.

Staff in music:
Present: 42 Full-time, 32 Part-time
Expected new appointments by 1978-79: 2 to 4 Full-time
Total: 44-46 Full-time, 32 or more Part-time

Staff in this sub-discipline:
Present: 29 Full-time
Expected new appointments by 1978-79: 2 or 3
Total: 31 or 32 Full-time

Undergraduate music enrolment 1973-74: 531, 1974-75: 600

Graduate music enrolment:
Total: 1973-74: 30, 1974-75: 44
In this sub-discipline: 1973-74: 16, 1974-75: 21

Music Library holdings:

Books:	12,000
Periodicals:	350 titles
Scores:	33,235 titles
Discs & tapes:	14,000
Microform holdings:	4,500
TOTAL:	64,085

Music library holdings special to this proposal: 30,000 including about 500 volumes of rare 18th Century scores and books.

Music library purchasing budget, 1973-74: $80,000

Rationale of the proposal, in summary:

To provide an alternate programme of doctoral study in music in Canada in view of the following considerations (the other programmes are at U of T, UBC, UVic, McGill, UMont, ULaval.

The existing programmes are not able to meet the needs of all qualified persons wishing to pursue doctoral studies in music at the present time.

Canadian universities continue to be forced to hire a disproportionate number of persons from outside of the country because Canadian graduate schools in music are not able to meet the needs.

The present state of faculty resources and library holdings and acquisitions in music are such as to more than adequately support a Ph.D. programme in musicology, theory, and music education at the University of Western Ontario.

As the submission indicates, the Faculty of Music, University of Western Ontario is able to provide specialized studies at the Ph. D. level in areas which are not now presently covered by other Canadian universities-- eg. 18th century opera, English consort music of the 17th century, English Restoration keyboard music, Gregorian chant, 19th century aesthetics and theory, paleography, French music of the 14th century, stylistic studies in 20th century Canadian music, studies in the teaching of music in the schools of Canada.

Present state of the approval process: Approved by Faculty of Music Graduate Committee: July 2, 1974.

Other relevant comments and/or points of information: See the attached statement

THE UNIVERSITY OF WESTERN ONTARIO
FACULTY OF MUSIC

August 26, 1974

Proposal for Ph.D. in Music

The Departments of Music History, Music Theory, and Music Education, University of Western Ontario, are prepared to offer a Doctor of Philosophy degree along the following lines.

Ph.D. in Music

The Doctor of Philosophy in Music is a research degree which complies fully with the regulations established by the Faculty of Graduate Studies for the Ph.D. degree. Candidates will be required to present a thesis based on original research which makes a substantial contribution to knowledge. The Music Education Department will supervise advanced study oriented toward research areas in Music Education, the Music Theory and Music History Departments in Musicology.

Entrance Requirements

The regulations of the Faculty of Graduate Studies will be followed in admitting students to this degree program. Candidates will normally possess a Master's degree in music from an approved University, or have equivalent qualifications. Admission is determined on the basis of an interview between the candidate and members of the Graduate Faculty, and entrance examinations. Entrance to the course of study will not necessarily guarantee admission to candidacy.

Candidacy

Successful completion of the candidacy examination permits a student to submit a thesis for examination and its defense. Every Doctoral student at candidacy should demonstrate a practical and theoretical knowledge of music and a familiarity with the broad spectrum of music literature from all periods. This background may be secure upon admission to the program, in which case the course work will focus entirely on the research topic. If it is not, then the core material may be encountered in courses, seminars, research projects, or independent study according to the program of study developed by the student and his adviser, subject to the approval of the Graduate Committee.

In addition to having a knowledge of music literature and stylistic trends from the Medieval period to the present, candidates in Music Education will be expected to possess a background in the following:

Analytic techniques
Research techniques in Music History and Theory
Principles of teaching and learning
Aesthetics of music
Acoustics
Performance practices

Special emphasis will be placed on the study of Canadian music and musicians.

Program of Study

The program of study will be developed by the student and his adviser. Course work undertaken will serve to prepare the student for candidacy examinations that will be required by the Graduate Committee; it will also provide background relevant to his research. Normally, one academic year of course work will be assigned, not necessarily in music subjects exclusively. The quality of the thesis is the primary factor in determining the awarding of the degree. All aspects of the program of study must be approved by the Graduate Committee for Music.

Residence Requirement

The period of study will be determined by the academic qualifications of the candidate and by his previous experience in research. Normally this will amount to at least two academic years, a portion of which may be spent elsewhere consulting materials or studying topics relevant to his research. The thesis must be completed within five years of being admitted to candidacy.

Foreign Languages and Research Tools

Skill in the use of foreign languages and/or other research tools pertinent to a candidate's area of specialization must be acquired and proficiency demonstrated prior to being admitted to candidacy. A reading knowledge of German will be required of candidates in Musicology. Depending on the thesis topic in Music Education, a student may, for example, have to acquire skill in the use of computers.

Thesis and Final Examinations

A thesis is required of every candidate for the degree, Doctor of Philosophy in Music. The thesis must consist of the candidate's own account of his research. A chief adviser will be assigned by the Graduate Committee to supervise the student's work at all stages. Other advisers may be assigned to help develop the program of studies, the thesis proposal, and to give guidance in the final preparation of the thesis. The regulations printed in the Faculty of Graduate Studies' calendar will be followed in the presentation of the thesis and in the make-up of the Board of Examiners.

Areas of Specialization

Thesis topics will be restricted to those areas of study in which faculty and library resources can support original research.

Musicology:

1. Certain specific theoretical and historical problems in Medieval and early Renaissance Music (Greene, T. Bailey)
2. Baroque instrumental performance practices (Proctor)
3. Specific problems in the aesthetics, theory, and performance practices of mid-eighteenth century music (Wuensch, Downs, McLean)
4. Specific problems in operatic and instrumental music: the development of vocal and instrumental forms 1750-1850 (Downs, Pendle)
5. Theoretical thought in the music of Germany in the Nineteenth Century, and special projects in the late-nineteenth century, e.g. Mahler (Wuensch, Downs)
6. Specific research problems in music theory and history of the twentieth century including Canadian music (Wuensch, K. Bailey, Proctor)

Music Education:

1. Historical research in Music Education

Proposal for Ph.D. in Music (continued)

2. Experimental research in the psychology of music including specific problems in evaluation of achievement and aptitude
3. Programmed Instruction - development of experimental materials and procedures for elementary, secondary and college levels.

Faculty

1. Those with primary responsibility for Ph.D. in Music:
    T. Bailey, Ph.D. Washington--early medieval music, paleography
    P. Downs, Ph.D. Toronto--instrumental forms 1750-1850
    H. Fiske, Ph.D. Boston--experimental research in the psychology of music
    P. Green, Ph.D. Eastman--historical research in Music Education, psychology of music
    G. Greene, Ph.D. Indiana--late medieval, early renaissance, performance practices
    K. Pendle, Ph.D. Illinois--opera, nineteenth century studies
    G. Proctor, Ph.D. Eastman--baroque instrumental performance practices, Canadian music
    G. VanOstrand, D.M.A. Eastman--psychology of music, aesthetics
    G. Wuensch, Ph.D. Vienna--music theory of the late-eighteenth century and nineteenth century Germany
2. Additional Faculty Resources:
    K. Bailey, M.Mus. Indiana--twentieth century analysis
    D. Bratuz, Mus.Doc. Indiana--piano literature
    K. Bray, M.M. Eastman--programmed instruction
    R. Gustafson, M.Mus. Kent and Michigan State--twentieth century

Proposal for Ph.D. in Music (continued)

R. Hughes, M.M. Toronto--curriculum development

D. McKellar, M.M. Eastman--comparative Music Education

H. McLean, M.A. Cantab.--eighteenth century studies

J. McIntosh, D.M.A. Eastman--organ literature

R. Riseling, M.M. Texas--twentieth century analysis

(ii)

Name of University: University of Ottawa

Sub-discipline of this proposal: Performance

Degree proposed: M.Mus.

Staff in music: Present: 15 Full-time Professors; 50 Part-time Teachers
Expected new appointments by 1978-79: 3
Total: 18 Full-time Professors

Staff in this sub-discipline: Present: 6 Full-time; 30 Part-time
Expected new appointments by 1978-79: 1
Total: 7 Full-time; 30 Part-time

Undergraduate music enrolment: 1973-74: 166; 1974-75: 186

Music Library holdings:

Books:	9,026
Scores:	5,676
Discs & Tapes:	3,773
Microform holdings:	10
Total:	18,485

Music library holdings special to this proposal: 18,485

Music library purchasing budget, 1973-74:

- $4,000.00 excluding blanket-order
- a 2nd portion ($50,000.00) of a $100.000.00 special fund
- In short, more than $25,000.00 were spent in 1973-4

Equipment and facilities special to this proposal:

1. Exclusive use of a newly renovated building (circa 20,000 sq. ft.)

2. Instruments: Western:
   1 positive organ
   1 harpsichord
   11 grand pianos
   25 upright pianos
   24 brass instruments
   31 woodwind instruments
   27 string instruments
   25 percussion instruments

   Non-Western: 46 instruments of various provenance

3. Concert halls:

   - Hall for workshop performance in the music building
   - Shared use of three concert halls (Academic Hall, Odeon, Sacred Heart Church)

Rationale of the proposal, in summary:

- the bicultural character of our University (which attracts both French and English speaking students)

- the geographical and intellectual location of Ottawa

Present state of the approval process:

The project has the full backing of the School of Graduate Studies, whose Dean has presented it himself to the ACAP authorities. The Dean of the Faculty of Arts also supports our project.

Other relevant comments:

1. The number of important resource institutions in the capital area collaborating in the realization of our program (National Arts Centre Orchestra, Museum of Man, etc....) constitutes a guarantee for the quality of our project.
2. The interdisciplinary approach of the program in music is ensured by the collaboration of other Departments and Faculties (Linguistics, Anthropology, Psychology). Moreover, the program provides a series of elective practica which are linked to overcome the "one way training" of scholars traditionally intended to satisfy the need of staffing universities.

(iii)

Name of University: York

Sub-discipline of this program: Musical Research (Musicology, and Ethnomusicology)

Degree proposed: M.F.A.

Staff in music:	Present:	13 FT	18 PT (5 FTE)
	Expected new appointments 78-79	3 FT	2 FTE
	Staff total:	16 FT	7 FTE

Staff in this sub-discipline:

R. Sterling Beckwith,	Ph.D., Cornell: historical musicology (19th-century Russia), conductor, research in psychology of music learning and computer applications to music learning (Interactive Music Project).
Austin Clarkson, Ph.D.,	Columbia: historical musicology (Middle Ages and Renaissance), philosophy of music history, aesthetics, analytic concepts, psychology of musical experience, editor.
Jon B. Higgins, Ph.D.,	Wesleyan: ethnomusicology (special field: South Indian music and dance), professional singer of South Indian music, choral director: world music.
Alan P. Lessem, Ph.D.,	Illinois: historical musicology (special field: Schoenberg), aesthetics, performer (piano).
James McKay, Ph.D.,	Chicago (in progress): historical musicology (special field: Debussy), professional performer (bassoonist of York Winds), Director of Early Music Studio (performance of medieval and Renaissance ensemble music).
Steven Otto, Ph.D.,	Washington (in progress): ethnomusicology (special field: music of the Pacific and Japan), performer (koto, Kulintang ensemble).
Peggie Sampson, Mus.D.,	Edinburgh: musicology (special field: performance practice of the Baroque period), performer (viola da gamba), theory of classical and Romantic music.
Robert Witmer, Ph.D.,	Illinois (in progress): ethnomusicology (special field: urban music of Kingston, Jamaica), music of the Americas, performer (string bass, jazz), field work in music of the plains Indians (Montana, Alberta).

Undergraduate music enrolment (1974-5): 150

Music Library Holdings (1973-74):

	Titles	Uncatalogued	Total
Books	6,300	4,800	11,100
Scores	4,015	4,900	8,915
Records	11,685	800	12,485
Microform (MusiCache Catalogue)			*******
			32,500

Music library holdings special to this proposal: about 15,000

Music Library purchasing Budget	1973-74	$27,497
	1974-75	10,400

Equipment and facilities special to this proposal:

Ethnomusicology

Portable audio/visual recording equipment for fieldwork. A dubbing studio for study and analysis of tape recorded material.

A developing and comprehensive library of sound recordings and films of world music.

Thirty-three instruments for North and South Indian music plus ten sruti (drone) boxes.

Historical musicology:

An extensive collection of reproductions of Renaissance and Baroque wind and string instruments for advanced work in performance practice and style study of those repertoires.

Thirty-six winds (recorders, flutes, krummhorns, shawms, rauschpfeife, dulcians, cornetti, trompetti, sackbuts).

Eighteen strings (sixteen viola da gamba, vihuela, troubadour harp).

Three keyboard (two harpsichords, positive organ).

Rationale of the proposal, in summary:

The graduate program in musical research will make available specialized studies in three major areas: music of the Americas, music of Asia and the Pacific, theory and aesthetics of recent art music of the West. Methodologies for the theory and practice of the social psychology and cultural anthropology of music (particularly of urban communities) will be actively developed for the study of urban musics and the music of native and immigrant ethnic minorities. Current undergraduate courses (Music of the Americas, Music of the East, Music of India, Canadian Art Music, Music of Canadian Popular Culture) are presently laying a foundation for advanced work in these areas. Graduate students will be able to design their programs in conjunction with other York graduate programs in East Asian Studies, African Studies and Canadian Studies. Documentation projects are envisioned to take advantage of the availability of graduate students in the other fine arts media. Inter-disciplinary teams comprising a film-maker,an ethnomusicologist,a kinesiologist, and a student of visual arts would accomplish comprehensive documentation of a community's art forms.

Present state of the approval process:

The graduate program has been approved by the Senate of the University as part of the Master of Fine Arts proposal of the Faculty of Fine Arts.

Other relevant comments and/or points of information:

Since the degree requirements of the M.F.A. in Music are somewhat different than the usual specification of courses and seminars, they are outlined below.

The student's course of study is divided into three phases, each of which is designed and executed in consultation with a committee of at least three faculty members: the student's major adviser, a member of the Music Department outside the student's field of concentration, and a member from a cognate discipline outside the Music Department. Phase I is a period of intensive general and special orientation of about one term which concludes with the presentation to the committee of the student's Plan of Study. The plan is prepared with the assistance of the major adviser and defines the goals of the candidate's graduate program and the means of attaining them. It declares the area of the major project and includes a general outline of its format, and it specifies the graduate or upper-level undergraduate courses and seminars required for intensive work in the area of concentration and for making up possible deficiencies in cognate areas. It also sets out an approximate schedule for completion of the program.

Acceptance of the plan of study initiates Phase II, during which the candidate takes the designated seminars and courses and develops competence in the field of concentration and the cognate areas. This includes the core seminars in the analysis, synthesis,and practice (cultural functions) of music. Language requirements (reading knowledge of at least one non-native language) will be established in the study plan in accordance with the nature of the major project. Phase II concludes with an oral examination by the committee of the student's general knowledge of the major field, special knowledge of the cognate areas,and the area of the major project. Phase II will normally take two to three terms (the summer session may count as a term).

Successful completion of Phase II enables the candidate to devote full time to Phase III, the individual conduct and completion of a major research project. Acceptance of the major project will complete the requirements for the degree.

(iv)

Name of university: McMaster University

Sub-discipline of this proposal: History and Theory

Degree proposed: Master of Music

Staff in music: Present: 8 full-time, 9 part-time
Expected new appointments by 1978-9: 3 full-time, 2 part-time
Total: 22

Staff in this sub-discipline:

Present: 4 full-time, 4 part-time
Expected new appointments by 1978-9: 2 full-time, 1 part-time
Total: 11

Undergraduate music enrolment: 91

Music Library holdings:

Books:	7,000
Scores:	2,000
Discs & tapes:	5,000
Microform holdings:	400
Total:	14,400

Music library holdings special to this proposal (total only): 4,000

Music library purchasing budget, 1973-4: $18,000

Equipment and facilities special to this proposal: 28 listening stations
audio/visual aids
TV equipment

Rationale of the proposal, in summary:

a. enrolment at McMaster has more than tripled in recent years (1970-74)
b. teaching-staff strengths in the areas of aesthetics, theory, and musicology
c. liaison with journalism will help the proposed program meet the need for development of musical criticism--a feature not available elsewhere in Canada
d. the program is well supported by the particular strengths (in music and other subjects) of McMaster's library holdings.

Present state of the approval process: Supported by Vice-President, Dean of Graduate Studies & Dean of Humanities

Other relevant comments and/or points of information:

See attached description

GRADUATE PROGRAMME IN HISTORY AND THEORY

Entrance Requirements:

1. B.Mus. (Hons.) (History and Theory) McMaster, or its equivalent from another university.

2. Competence in a language other than English.

3. Entrance examination, set by the Department of Music. A part of the examination shall be oral.

4. Fulfilment of the general regulations governing admission to the School of Graduate Studies at McMaster University.

Required Courses:

1. Comparative Studies in Romanticism (full course)

   Musicological research into the origins and development of the Romantic Movement in Music. Stylistic studies of two composers of the Department's and student's mutual choice from the 19th century.

   (The recently acquired Pringsheim Archive, containing complete sets of first-edition Wagner and Berlioz scores, will be available as a research facility.)

2. Musical Analysis (full course)

   Some of this century's main influences on analytical thought will be considered - including Schenker, Réti, Schoenberg, and Tovey. A number of standard repertory works will be analysed in depth from those different standpoints.

Elective Courses:

1. Research Methods and Bibliography (half course)
2. 18th century musico/historical studies (half course)

   McMaster's vast 18th century general holdings (one of the largest in North America) will be available as a support resource.

3. Historical Studies in Harmony and Counterpoint (half course)
4. Compositional techniques of the 20th century (half course)
5. Advanced Orchestration (half course)

   McMaster Symphony Orchestra (80 players) will be used as a resource.

6. Musical Aesthetics and Criticism (half course)

   The study and practice of musical criticism, from Aesthetics to Journalism.

   (a) Aesthetics: a review of the history and development of criticism as a separate branch of philosophy since Hanslick;
   (b) Journalism: training in the craft of professional music criticism.

7. Any half-course offered in either the Graduate or the Undergraduate Calendars, providing it is relevant to the student's studies and has approval of the Music Department.

Programme Requirements:

Three full courses, or their equivalents, plus a thesis.

All candidates for the M.Mus. degree in History and Theory must obtain satisfactory standing in the two Required Courses.

Duration of Programme:

The permissible time for completion of the M.Mus. programme will be limited to three years from initial registration as a full-time Regular graduate student (which will include one calendar year in residence), or to five years from initial registration as a part-time Regular graduate student.

(v)

Name of university: Queen's University

Sub-discipline of this proposal: Music Education

Degree Proposed: Mus. M.

Staff in Music: Present: 11 full-time (Plus 4 Artists-in-Residence, over 30 studio and sessional instructors)
Expected new appointments by 1978-79: 2 or 3 full-time
Total: 13 or 14 full-time (Plus Artists-in-Residence, etc. as above)

Staff in Music Education:

Present: 4 of 11 are primarily working in the area of Music Education. Of the other 7 several are also contributing to the Music Education component of the B.Mus. program.
Expected new appointments by 1978-79: 2 or 3 full-time
Total: 7 or 8. Of the other staff members several are expected to contribute, at least to the same extent as now but possibly to a larger measure, to the graduate program.

Undergraduate music enrollment by 1978-79:

Not less than 150
Not more than 170

Music Library holdings in 1973-74:

Books:	4060
Scores:	6800
Microform holdings:	c. 100
Total:	14,660

Music Library holdings special to this proposal:

The entire collection is relevant to the proposed program. Of the book holdings a sizeable portion consists of educationally oriented publications in a narrower sense. (No more precise information is available as our library is, at present, in the process of moving into the new Music Building). We also have easy access to the library of the Faculty of Education.

Music Library purchases in 1973-74:

in excess of $20,000

Equipment and facilities special to this proposal:

a. New Music Building
b. Music Library: expected holdings 1977-78: 14,500 books, scores, etc.
   5,000+ records
   130+ periodical subscriptions
   (Note that earlier estimations were too conservative)
c. Casavant organ
d. Extensive instrumental holdings
e. Electronic music studios
f. Shared use of four concert halls
g. Resources and facilities of the new Faculty of Education are available.
h. Resources and facilities of Frontenac Board of Education are available.

Rationale of the proposal, in summary:

1. There is a need for more graduate level training in the area of Music Education.

2. There is, at present, a dearth of graduate programs in Eastern and Central Canada. There is no evidence to the effect that this will change between now and 1977-78.

3. Queen's has a geographically favourable location.

4. Staff:

   a. The present staff represents in the sub-discipline considered a relatively broad international experience. It also represents many years of experience at all levels of public school, secondary school and university.
   b. Other staff members represent strong coverage of related sub-disciplines such as history, composition, theory, and performance.

5. The relationship between the proposed graduate program and the undergraduate program:

   Our B.Mus. program is weighted in favour of the sub-discipline of Music Education. (Courses in this area form a part of the core program mandatory for all students.) The core program also contains significant amounts of work in composition, history and performance.

As a result of this broadly based program graduates are oriented towards a wide interpretation of the scope of the sub-discipline concerned. This, in its turn, may bring about a sizeable percentage of enrollment of these students at the graduate level.

6. Faculty of Education:

   There exists a close co-operation between the Music Department and the Faculty of Education.

7. There exists a pattern of close co-operation between the Music Department and local boards of education in Eastern Ontario. We intend to strengthen this in various ways.

8. There is reasonable hope that in the framework of this program interdisciplinary work between the Music Department and other university departments will be possible to develop.

9. We intend the proposed program to serve the following objectives:

   a. To develop the student's musicianship
   b. To develop the student's teaching ability
   c. To provide opportunities for research
   d. To increase the student's awareness of the role of music in education and in society.

Present state of the approval process:

The program in its broad outline has the approval of the Music Department. The Dean of the Faculty of Arts and Science and the Dean of the School of Graduate Studies and Research expressed in principle support of the program and authorized, and encouraged, that planning for it should be undertaken. The Music Department is expected to submit its detailed proposal to the Faculty of Arts and Science by October, 1974.

Other relevant comments:

While the Department may be in position to undertake graduate level work in other sub-disciplines in addition to Music Education, it has resolved to propose only one program. The reasons for this are threefold:

1. Our understanding of the area is broad enough to allow us in-depth work in the various allied sub-disciplines, provided this work can be related to Music Education.
2. We wish to concentrate our effort in one area as defined above.
3. We wish to serve the area of greatest need.

CARLETON UNIVERSITY

RESPONSE TO REVISED REPORT ON GRADUATE STUDIES IN MUSIC

Carleton wishes to make only two brief comments with respect to this report.

We are aware that ACAP decided it would not be worthwhile to assemble the usual apparatus, including outside consultants, to carry out an assessment of Music and to adopt instead a self-assessment procedure employing a task force made up of representatives from each university concerned. Carleton would have preferred the more normal assessment procedure employing outside consultants. We believe that an evaluation of the quality of faculty including experience and accomplishments (as well as paper qualifications) and a realistic appraisal of departmental plans for the future require the use of outside consultants.

Carleton has definite plans for the development of graduate work and the first offering of a graduate-level course in Music has now been approved by the Senate. We believe that Carleton has considerable strength in Canadian music, ethnomusicology and composition/theory and that student demand would justify a Master's-level program. We would therefore suggest that Table 5b on page 32 be amended to show five students in a Master's program at Carleton in 1978-79. The undergraduate projections shown for Carleton in Table 5a on page 31 are correct at present estimate but program changes envisaged for the future could alter these figures in an upward direction.

G. R. Love
December 11, 1974

MCMASTER UNIVERSITY RESPONSE TO THE MUSIC TASK FORCE REPORT ON GRADUATE STUDIES IN MUSIC

We acknowledge with thanks the revised report on graduate studies from the Music Task Force.

For the past two years the Department of Music has been meeting regularly with the Vice-President, the Dean of Graduate Studies, and the Dean of Humanities in pursuit of its plans for graduate work here, and we are glad that their endeavours have met with the approval of the Task Force. We note from the report that Music is a rapidly growing discipline in Ontario, a fact that we at McMaster can readily confirm. The conclusion of the report, that the embargo on new graduate programmes be lifted in order to enable one Doctoral and four Master's programmes to go forward by 1977, certainly seems reasonable in the light of the statistical evidence contained in the report.

You ask us to confirm the report's projections for enrolment, faculty, library, facilities and equipment at McMaster University. We have examined our own plans most conscientiously, and we feel confident that we will be able to implement them by 1977.

OFFICE OF THE DEAN
SCHOOL OF GRADUATE STUDIES AND RESEARCH

Queen's University
Kingston, Canada
K7L 3N6
Tel. 613 547-6103

10 December 1974

Dr. M.A. Preston
Executive Vice-Chairman
Advisory Committee on Academic Planning
Council of Ontario Universities
130 St. George Street, Suite 8039
Toronto, Ontario M5S 2T4

Dear Dr. Preston:

Queen's University appreciates the work done by the Music Task Force 1973-74, and accepts its "Revised Report on Graduate Studies in Music" except that we would like to see elaboration of two paragraphs. Firstly, we do not feel that paragraph (d) on page 7 sufficiently covers the requirements of a music education program which should include substantial specialized library development, large instrument holdings, ample electronic equipment, computer software, and computer time. Secondly, whilst agreeing with the statement commencing in the last paragraph on page 14, we would wish to elaborate to include a statement that in considering alternative patterns of growth one should keep in mind that after a certain critical amount of expertise has accumulated in a discipline at a given institution, it is a sensible and economical development to move towards graduate level work. This provides scope and incentive for personal development of staff, thus representing a good utilization of human resources, and at the same time, it offers to students a healthy diversification of available options for study in a given subject area in the province.

There are a few comments we wish to make on factual matters. They are:

Page 11, paragraph (2). The report is erroneous with respect to the work with computer music at Queen's. The facility we are working on is of the hybrid variety described later in the paragraph. It is expected to be operational by February 1975.

Page 22, Table 2. The figures for Queen's include B.Mus. students, as well as full-time equivalent of minors and medials in music in the B.A. programs.

Page 31, Table 5a. The 160 figure for Queen's in 1974-75 should be interpreted as being made up of 148 B.Mus. students, and another 12 full-time equivalent students with minors and medials in music in the B.A. programs. A slow, and modest rise in the B.Mus. registration (to a probable maximum of 170) between 1975-1979 is foreseen. (We are uncertain with regard to the way the figures for the sister institutions were compiled. It seems that some have included only B.Mus. students, some only B.A.s, and some, like ourselves, both categories.)

Page 32, Table 5b. There is an error here. The proposed Queen's program is scheduled for implementation in 1977-78, not in 1976-77. The student enrolment figures (6, 7, 9) should be shifted one place to the right.

Page 51. Since filing our report to the Task Force a collection of about 1,000 records were located in the archives of Douglas Library. Our holding in this area is 4,700 instead of 3,700. The total will thus be 15,660.

Yours sincerely,

R. McIntosh

R. McIntosh
Dean
School of Graduate Studies and Research

UNIVERSITY OF TORONTO
School of Graduate Studies

OFFICE OF THE DEAN

Toronto 181, Canada

December 9, 1974

Dr. M.A. Preston,
Executive Vice-Chairman,
Council of Ontario Universities,
#8039,
Robarts Library,
130 St. George Street,
Toronto.

Dear Dr. Preston,

The report of the Music Task Force has supplied some useful descriptions of the field and its needs, and of the plans of various Universities. A case for some expansion has also been made. We believe it would be hard to justify, however, the kind of expansion which is proposed in the report.

The report's evidence as to the future demand for Ontario graduates from master's and especially doctoral programs in Music (pp.15-17 of the report) seems to be largely impressionistic. The report itself contains no data supporting its statements on expanding needs for students with graduate Music degrees; and such statistical evidence is not, to our knowledge, available elsewhere either. We doubt that Ontario's capacity to absorb master's and doctoral graduates, both within the school system and outside it, will be sufficiently large to justify the introduction within the next five years of five new graduate programs in Music, to say nothing of the future programs mentioned on p.33 of the report. Insufficient attention also has been given to the national situation, and some of the report's few generalizations in this regard are debatable. Have Canadian content ratings, for example, appreciably changed the demand for academically-trained Canadian musicians within the past three years (see p.16 of the report) ? In short, the kind of major expansion of Ontario's graduate Music programs which this report recommends requires a more systematic look at probable demands, both provincially and nation-wide, than anything which one can find here, even though such demands cannot be measured with precision.

Whatever expansion is deemed necessary, there remains the question of deciding whether to expand within a few or within many institutions. The Task Force disposes of this key question in a single paragraph (pp.14-15) which lists some general pros and cons. Many of the previous assessments have had to meet this same issue and have attempted various approaches to it - support in associated departments, minimum desirable size of student body (and/or faculty), and so on. There is no way of knowing from the report how this critical question was resolved in order to reach the conclusion on p.33.

Finally, the report's recommendations are not related to cost factors. Good graduate music programs are expensive to develop and maintain (see pp. 6-7). Can the provincial universities afford the number of small programs which the report envisages in approving a decentralized approach to graduate work in this discipline ? If the optimistic enrolment projections by individual universities prove to be wrong, the programs will be smaller than indicated in Table 5. How far will such decentralization ultimately weaken the financial (and academic) base of all graduate programs at a time when the report notes the need for high-quality development of work in this field ? The report does not directly address this issue.

We have no specific comments to make on the new programs proposed in the report, except to note that we would have welcomed more discussion of the undergraduate bases of these programs, in terms of existing facilities and their utilization. Also, the University of Western Ontario Ph.D. proposal is incorrect in its statement (p.35) that the Western program will include certain specialized studies not now covered by other Canadian universities; our graduate department of Music covers most if not all of these areas.

In conclusion, I believe the report has made a case for some expansion in graduate work in this province, but has failed to give the necessary basis for determining how many programs or how much expansion. It appears that the Task Force may have simply validated all proposals, but in two stages (see p.33), judging by what is said in the report.

This report raises once again the reservations which some of us have about the desirability of this mini-assessment technique, at least as presently conducted. If the objective is simply to do a review which will remove the embargo on planned programs, the exercise is quite understandable. We should not be under the impression, however, that the result is a planned development of the discipline in this province.

Yours sincerely,

A.E. Safarian

A.E. Safarian
Dean

AES/leh

E-61

Response from the University of Western Ontario
to a
Report of the Music Task Force 1973-74:
Revised Report on Graduate Studies in Music

December 11, 1974

This report was produced by a Committee of the Senate of the University of Western Ontario charged with preparing the University's response to the Report of the Music Task Force 1973-74.

The University welcomes the recommendation of the Music Task Force that the University of Western Ontario should be allowed to inaugurate a Ph.D. program in Music Education and Musicology in 1976-77. As a small point of wording, we note on page 33 of the Report that the program description reads Music Education or Musicology, while it should indeed read Music Education and Musicology (a student would elect to take one specialty or the other: however, the program as proposed was designed to include both of the options indicated). While welcoming the support of the Music Task Force, the University feels that the program can perhaps be further supported by reference to the following points, which concern the area of Music Education in particular.

- A Ph.D. in Music Education would be the only Ph.D. program in Music Education in the country.

- It is designed to be related closely to the discipline area (Music) and the degree would be a Ph.D. in Music specializing in Music Education, rather than being a Ph.D. in Education.

- The only other possibility for a student with qualifications in Music presently wishing to take doctoral studies in this area would be to take an Ed.D. at a university in Western Canada. However, this would be an education degree and the student would be able to pursue his music interests only minimally.

- In all areas of the Ph.D. degree in Music, but with special reference to the area of Music Education, we would like to draw attention to staffing needs in universities and colleges in Canada: the Report mentions these staffing needs but perhaps a few further points are in order. From our personal experience in attempting to fill positions this year, we can note that the further Canadianization of universities will not be able to proceed if we are (as at present) unable to meet the staffing needs in this area with the products of our own universities. The demonstrable rise in student numbers, as well as the noted great rise in course registrations in Music will lead to the need for further positions in Music in universities and colleges. We have available to us a questionnaire/survey of administrators in Canadian universities and colleges which indicates needs over a ten-year period for personnel in Music possessing a doctoral degree. Between 35 and 40 of these people with specialization in Music Education, are called for, as well as between 25 and 30 who possess qualifications in Musicology, and a further 16 with qualifications in the area of Music Theory.

- Finally, the type of person looked for when one looks for a man qualified in Music Education at this level, is a man who is an expert in the area of Music, who has specialized in the study of the teaching of Music. A Ph.D. Program in Music Education and Musicology will also serve to upgrade the skills of people who presently teach in Canadian universities and colleges with Masters or other qualifications, and who may want at some time to pursue further studies at the doctoral level. Hence, we are satisfied that there will be no shortage of qualified applicants for this program and that there is no problem of employment of the graduates of such a program in this country. It is interesting in this connection, that 38 doctoral candidates applied for support to the Canada Council last year inorder to study Music outside of Canada.

- The program mentioned at the bottom of page 33 in discussing long-term plans: "e. a further doctoral program at Western", relates to a proposal by the Faculty of Music at this University for a program of studies in Performance, leading to the degree of D.M.A. We feel that our Faculty resources are at a level which would enable the Faculty of Music to inaugurate such a program in the next two to three years, and we hope that sympathetic consideration can be given to keeping this option open. The brief draft proposal for the programs, which was circulated to the task force, failed to outline all the available resources, and this may have been the reason for the negative vote by the Task Force. There seem to be no objections in principle for degrees in performance, since two are operating, and a third recommended by the Task Force, at the Master's level. Further, it seems that with three Master's programs in performance in Ontario, it is reasonable to expect that there should be one Doctoral program in performance in the Province. We would also draw attention to the Task Force Report (pp 16-17), which provides evidence of a substantial and growing demand for highly qualified performers.

- Finally, we would like to point out a small error in the Report as it stands, to Table V(b) on page 32, the present graduate student enrolment at the University of Western Ontario (actual figure) is 34, not 44 as the report indicates.

UNIVERSITY OF WINDSOR
WINDSOR, ONTARIO N9B 3P4
TELEPHONE: AREA CODE 519
253-4232

Graduate Studies

December 16, 1974

Dr. M.A. Preston,
Executive Vice-Chairman,
Advisory Committee on Academic Planning,
Council of Ontario Universities,
130 St. George Street, Suite 8039,
TORONTO, Ontario M5S 2T4.

Dear Dr. Preston:

The University of Windsor approves of the Report of the Music Task Force 1973-74. In general, the report performs a very useful function in gathering data throughout the Music programs in Ontario universities, and in putting into order plans for development.

We wish also to confirm the figures and projections attributed to the University of Windsor in the body of the report, especially those contained in Tables 2(a) and 5(a). It should be noted, however, that the enrollment figures and projections given in these tables represent less than one-half of the total amount of undergraduate course work offered in music. In 1974-75, for example, there are nearly as many students enrolled in general music programs as in the Honours Bachelor of Music Degree (38 General versus 47 Honours), and that the number of course units offered in Music to students in non-Music programs is considerable, and almost certainly proportionately higher than at some other Ontario universities. This rather unusual undergraduate enrolment profile is in many respects a direct reflection of the musical needs of the Windsor community, and will undoubtedly have a bearing on the nature and timing of any further proposals for graduate study in music at this university.

The projections for faculty, library, facilities and equipment as noted in the original University of Windsor music report are also confirmed.

Yours truly,

CP Crowley

CPC:ajk

C.P. Crowley, Ph.D.,
Dean of Graduate Studies.

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YORK UNIVERSITY
4700 KEELE STREET,
DOWNSVIEW, ONTARIO, CANADA

FACULTY OF GRADUATE STUDIES
OFFICE OF THE DEAN

11 December 1974.

Professor M.A. Preston,
Executive Vice-Chairman, ACAP,
Council of Ontario Universities,
130 St. George St., Suite 8039,
Toronto, Ontario, M5S 2T4.

Dear Professor Preston,

Re: Revised Report on Graduate Studies in Music from the Music Task Force

Thank you for the three copies of the revised report of the Music Task Force on Graduate Studies in Music. This letter constitutes York University's comment upon that revised report. We find the report to be interesting and informative, and have no general criticisms to make.

With reference to the York University MFA in Musical Research, however, we would like to make a comment and suggest its incorporation into the report. Perhaps as a final paragraph, the following statement could be included:

> "It may be noted that we are assured of active interest and collaboration from faculty members in relevant disciplines outside of music. These include Anthropology, Psychology, Sociology and East Asian Studies, as well as members of actively developing interdisciplinary groups in African Studies and South American Studies."

Yours sincerely,

Graham Reed

Graham F. Reed,
Dean of the Faculty
of Graduate Studies.

GFR/dw

xc: J. Green, Dean
Faculty of Fine Arts

APPENDIX F

DRAFT ACAP REPORT ON GRADUATE PROGRAMMES IN MUSIC February, 1975 F-1
UNIVERSITY COMMENTS F-7

Draft ACAP Report based on the
Music Task Force Report
and University Comments

The Music Task Force was charged with a difficult task considering the number of universities proposing to offer graduate programmes in music. It has provided a useful analysis of the current nature of university studies in music and the areas in need of exploration and development. Specific new areas for development cited are: Canadian music, ethnomusicology, bicultural studies, music applications of computer technology and music criticism.

As the Task Force notes, the question of the desirable number of graduate programmes in music is exceedingly complex. Basically, there are two options: the two current graduate programmes could be enlarged and diversified to meet the increasing demand for music graduates or new programmes could be initiated. ACAP feels that the Task Force has made a strong case for some expansion in the number of programmes but only when such programmes are in specialized areas. For example, ACAP could not support the introduction of another programme in historical musicology rather than increased enrolment in the two existing programmes but we would encourage a master's programme in Canadian ethnomusicology - an area in need of development.

The application of this principle will be clearly apparent in the recommendations for master's and doctoral programmes to follow.

Master's Programmes

Recommendation C1

It is recommended that the University of Ottawa initiate a master's programme in performance subject to favourable appraisal.

ACAP supports the proposed programme in performance at the University of Ottawa. Although performance is offered at both Toronto and Western, another programme seems warranted on the grounds of geographical dispersion and the needs of the local area. The city of Ottawa has excellent facilities for live performance. And since local involvement is essential in such a programme, it is important that the University can draw on the many practitioners in the Ottawa area. Also ACAP notes the attractiveness of the bicultural and interdisciplinary aspects of the Ottawa proposal.

Recommendation C2

It is recommended that Queen's University initiate a master's programme in music education subject to favourable appraisal.

ACAP supports the proposed programme in music education at Queen's on the grounds of local need and geographical dispersion noting that for most students in this area of study the master's is a terminal degree. The undergraduate music programme at Queen's emphasizes music education. Also close cooperation already exists between the Music Department and the Faculty of Education as well as close links between the Music Department and the local Boards of Education. These are necessary conditions for graduate work in music education.

Recommendation C3

> It is recommended that a master's programme in Canadian ethnomusicology be initiated in the province subject to favourable appraisal.

The Task Force recommends that York initiate a master's programme in Music Research which includes musicology and ethnomusicology. This programme would involve three areas - music of the Americas, music of Asia and the Pacific, and theory and aesthetics of recent art music of the West. However, it is ACAP's position that the Task Force fails to present a demonstrable need for a third master's programme in historical musicology, particularly for a second Toronto-based programme. The Task Force observes that historical musicology confines itself mainly to music of pre-20th century Western high culture and has dominated musical research in Europe and North America for generations. We are also inclined to feel that there is no particularly strong case for a programme emphasizing Asian and Pacific music. On the other hand, ACAP does support the Task Force's stress on a need to develop strong graduate programmes in ethnomusicology to promote the observation, documentation and analysis of music in Canada. The development of Canadian ethnomusicology demands the initiation of new graduate programmes since there are few non-Canadian ethnomusicologists interested in studying Canadian music and since most Canadian graduate departments specialize in historical musicology. Such new programmes are necessary to heighten awareness, knowledge and understanding of the musical contributions of native peoples, immigrant ethnic communities and the two founding cultures.

None of the programmes proposed in the Task Force Report show much strength in Canadian ethnomusicology, although York has certain advantages. Its music faculty are interested in ethnomusicology although their research does not stress Canada. In addition, York's geographic location would allow cooperation with Toronto, McMaster and Trent, all of which have anthropology departments with Canadian interests. Therefore ACAP invites York to redesign the emphasis of its programme along the lines recommended by the Task Force. Probably such a programme could not be initiated until 1978 as it would require considerable staff development or a shift in staff interests. If York does not find this suggestion feasible or attractive, ACAP invites other universities to take up this challenge of developing a programme in Canadian ethnomusicology.

Recommendation C4

> It is recommended that McMaster University initiate a master's programme in music criticism subject to favourable appraisal.

ACAP does not support the programme proposed by McMaster in Music Theory and History. However it does see merit in a master's programme specializing in music criticism, particularly in view of the fact that the Task Force recommends development of graduate work in this area. Since McMaster appears to have the resources for a master's programme specializing in criticism, ACAP recommends that McMaster restrict its proposal to allow theses in music criticism only, with supporting work in music history and theory.

Doctoral Programmes

Recommendation C5

> It is recommended that the University of Western Ontario initiate a doctoral programme in music education subject to favourable appraisal.

The University of Toronto currently offers a PhD in Musicology and a Doctor of Music in Composition. The Task Force is recommending that the University of Western Ontario offer a PhD in Musicology from the Departments of Music Theory and Music History and a PhD in Music Education from the Department of Music Education. ACAP feels that no case can be made for another doctoral programme in musicology especially in view of the fact that Toronto covers most of the areas proposed by Western. On the other hand, Western presents a convincing case for doctoral work in music education. At present there is no doctoral programme in music education in Canada. Western's proposed programme in music education is designed to be closely related to Music rather than being placed in the Faculty of Education and it seems appropriate that this programme should include a heavy emphasis on musicology. Clearly the programme would help to fill the staffing needs of universities by specializing in the study and teaching of music. However the PhD may not be the appropriate title for this degree and ACAP invites Western to consider alternative titles.

F-4

Summary of ACAP Recommendations for Graduate Work in Music

Up to 1979

Musicology	Performance	Theory and Composition	Music Education
	Master's Programmes		
Toronto	Toronto	Toronto	Toronto
Western	Western	Western	Western
McMaster (1977) (music criticism)	Ottawa (1975)		Queen's (1977)
one ethnomusicology programme possibly at York about 1978			
	Doctoral Programmes		
Toronto		Toronto	Western (1976)

Music Enrolment

While the Task Force has indicated that growth in master's enrolment in music can certainly be expected, in our view it is improbable that this growth will be so great that a 1973 enrolment of 72 will become a 1978 enrolment of 186 (Table 1). In this connection, we would advise Ottawa to plan for a smaller enrolment than the 34 stated in the Task Force report. It should also be noted that we do not expect York to have a master's programme before 1978 and therefore the enrolment of 30 shown in the report should be heavily discounted. The current enrolment of 30 at Western is unduly inflated by students who have not finished their degrees after long periods of enrolment; we urge Western to construct its programme requirements so that a good student is able to finish in a reasonable time. If this is done, the enrolment in 1978 will be considerably less than the projected 50, many of whom would no longer be in full-time study.

Table 1

SUMMARY OF ENROLMENT
(Figures from Music Task Force Report)

University	Undergraduate 1973	Undergraduate 1978	Master's 1973	Master's 1978	Doctoral 1973	Doctoral 1978
Carleton	60	100				
McMaster	91	145	Music Criticism	9		
Ottawa	166	230	Performance	34		
Queen's	160	170	Music Education	7		
Toronto	405	392	42	56	21	24
Western	531	600	30	50	Music Education	8
Windsor	56	80				
York	181	175	Canadian Ethnomusicology	30		
TOTAL	1,650	1,892	72	186	21	32

February, 1975

CARLETON RESPONSE

TO

ACAP DRAFT REPORT TO THE REPORT OF THE MUSIC TASK FORCE

Carleton wishes to reiterate two statements made in our original response to the Revised Report on Graduate Studies in Music and to add some further comment.

Carleton has been on record since the summer of 1973 with respect to the failure to employ outside consultants in carrying out the assessment of Music. We believe the use of outsiders would have led to a more objective examination concerning:

(a) the need
(b) the nature and quality of the programs proposed
(c) the careers of members of departments contemplating programs.

Carleton has not been included among the institutions listed as offering a program at the graduate level. We indicated earlier that we had definite plans for the development of graduate work.

Recommendation C3 in the Draft Report indicates that a master's program in Canadian ethnomusicology should be initiated in the province subject to favourable appraisal. The Draft Report suggests that York be invited to initiate such a program. We would propose once more that Carleton be considered either as an alternate to York or an addition to York. Carleton is in a most favourable position to undertake this program. We have the Institute of Canadian Studies for all the interdisciplinary work that such a program implies. We have considerable strength in Canadian music, ethnomusicology and composition/theory and a student interest sufficient to justify such a program at the master's level. Some of our faculty in Music are already involved in work at the graduate level at the Institute. Further, there exists in Ottawa a wealth of source material readily at hand in the National Library and the National Museum of Man and a number of distinguished scholars in several fields.

G. R. Love
April 3, 1975

McMASTER UNIVERSITY
Dean of Graduate Studies
1280 Main Street West, Hamilton, Ontario, L8S 4K1
Telephone: 525-9140

March 21, 1975

Dr. M. A. Preston,
Executive Vice-Chairman,
Council of Ontario Universities,
130 St. George Street,
Suite 8039,
Toronto, Ontario. M5S 1M8

Dear Dr. Preston:

I wish to confirm in writing our response to the ACAP Report on Music which was the subject of discussions held in Toronto on February 26th.

McMaster University is prepared to accept the recommendation that we work towards the development of an M.A. programme in Music Criticism.

We anticipate that the internal University review of a formal proposal for this programme will commence later this Fall. In the meantime, we submit for the information of your subcommittee a copy of the outline which will be used in structuring this proposal.

Very sincerely yours,

Leslie J. King

Leslie J. King
Dean

LJK/del
Enclosure

cc: Dr. A. N. Bourns
Dr. A. A. Lee
Dean A. Berland
Dr. A. Walker

UNIVERSITÉ D'OTTAWA
550, RUE CUMBERLAND

UNIVERSITY OF OTTAWA
550 CUMBERLAND STREET

OTTAWA, ONTARIO
Canada K1N 6N5

CABINET DU RECTEUR

OFFICE OF THE RECTOR

March 19, 1975

Dr. M.A. Preston,
Executive Vice-Chairman,
Advisory Committee on Academic Planning,
Ontario Council on Graduate Studies,
Council of Ontario Universities,
130 St. George Street, Suite 8039,
TORONTO, Ontario. M5S 2T4

Dear Dr. Preston,

This is a reply to your request for the University's comments on the ACAP report on Music.

The University of Ottawa is pleased with the recommendation that it proceed to develop a master's programme in Music, but very disappointed with the limitation to the field of performance.

We have recently had our Department of Music appraised by two outstanding experts. They suggest --as does your committee-- that we should not, for the moment, proceed to master's work in composition. Both experts recommend --as does your committee-- that we go ahead immediately with our master's programme in performance. One consultant recommended that once the performance field is established we could then add the specialty of musicology. The other believed we should start immediately with masters' programmes in both performance and musicology and gave a higher priority to the latter.

We are disturbed by recommendation C3 which seems to have given little consideration to our submission concerning Canadian ethnomusicology, while recommending that a master's programme in Canadian ethnomusicology be initiated in the Province, possibly in the Toronto area.

The National Capital would seem to be the most appropriate region for such a programme since by deliberate design it is a confluent of the two principal Canadian cultures and languages. The merits of biculturalism and interdisciplinarity advanced in the draft report in support of a master's programme in performance at Ottawa would apply with even greater force to a programme in Canadian ethnomusicology. Familiarity with both the French and English languages and cultures is essential for the analysis and study of the works of English- and French-Canadian composers. The same applies to the study of folklore and other elements of the Canadian musical heritage.

The Musical collections in the Canadian National Library, the Museum of Man, the Canadian Centre for the study of traditional culture, the Centre for Research in French-Canadian Civilization of the University of Ottawa added to those of our Department of Music, which are already quite extensive, together constitute a unique collection not only in Canada but anywhere in the World. It is perhaps worth emphasizing that the Canadian Museum of Man possesses the most extensive collection of recordings of music of Eskimos and Indians and of all other ethnic groups of Canada and that in the musical division of the National Library, Helmut Kallman has collected one of the most extensive depositories of serious Canadian music (texts and recordings).

A number of professors of our Department of Music have developed expertize in ethnomusicology and are already engaged in research in Canadian ethnomusicology (see attached bibliographies).

Professor Yves Chartier is presently working on the preparation of an 'Atlas musical historique du Canada français' in close collaboration with the University of Ottawa Centre for Research in French-Canadian Civilization. He is also collaborating on the 'Encyclopédie de la Musique au Canada'.

Professor Pacholscyk, an ethnomusicologist hitherto specializing in Arabian and Indian music has, since joining the Department, begun a study of music of the Ottawa River Valley.

Professor Pelinski, whose experience in ethnomusicology is apparent from his bibliography, has already organized a course in Canadian music to be given for the first time in Summer 1975 in collaboration with several other specialists from both inside and outside the University. The full programme of this summer course is being sent to you by my office, under separate cover. Professor Pelinski has also arranged to spend some time in the next few months living with Eskimos and recording their music.

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Professor Françoys Bernier, Chairman of the Department of Music who, as an orchestra conductor has performed and, in some cases, even premiered numerous symphonies, has shown great interest in regional socio-cultural research, including music, art, folklore and history.

Our Department of Music is also able to obtain the collaboration of such eminent specialists in ethnomusicology as Roxane Carlisle and Kenneth Peacock, of the Museum of Man, and H. Kallman, of the National Library.

I am sure that ACAP will give serious attention to the above mentioned arguments which, we feel, justify the location in Ottawa of a master's programme in ethnomusicology. We, therefore, hope that in its final report ACAP will recommend the immediate initiation at the University of Ottawa of a master's programme in the field of performance and in the field of Canadian ethnomusicology. The field of composition is to be considered later in long-range planning.

Yours sincerely,

Roger Guindon, O.M.I.,
Rector.

Enclosures

c.c. P. Hagen
M. Hamelin
F. Bernier

UNIVERSITY OF TORONTO
School of Graduate Studies

OFFICE OF THE DEAN

Toronto 181, Canada

March 11, 1975

Dr. M.A. Preston,
Council of Ontario Universities,
130 St. George Street,
Suite 8039

Dear Dr. Preston:

The University of Toronto wishes to comment on Recommendation C3 of the ACAP Draft Report on Music. This recommendation implies that no provincial university is at present much involved in Canadian ethnomusicology, and also assumes that Canadian ethnomusicology is an academically self-contained area which can in itself be a valuable sole subject of a master's program.

On the first point: the University of Toronto has for some time been doing graduate work in Canadian ethnomusicology. The M.A. program in Music includes the possibility of one and a half courses being chosen by the student from the Canadian and ethnomusicology areas, within the context of a high-level general program requiring thorough knowledge of musical repertory and its historically related culture. The Ph.D. program may include up to two and a half courses in Canadian and ethnomusicology areas, and the thesis may be written in Canadian ethnomusicology; indeed, some of our current doctoral students are writing theses in this area. The ACAP Draft Report mis-states the situation in the province by not taking into account the work in Canadian ethnomusicology already being done at Toronto.

On the second point: we believe that a master's-level separation between ethnomusicology and musicology, such as Recommendation C3 encourages, is academically unsound. These disciplines are mutually interrelated. A master's program in Canadian ethnomusicology alone would inevitably be a weak program, without the contexts, techniques and bases necessary for the proper study of its subject matter.

Finally, the Faculty of Music at the University of Toronto is much interested in developing further its present work in Canadian ethnomusicology, and is held back in such development at present only by current limitations of staff and of funds. May we assume that Recommendation C3 will not in the future be interpreted in such a way as to preclude our further movement into an area in which we are already involved?

Yours sincerely,

A.E. Safarian

A.E. Safarian
Dean

AES/mm

F-14

YORK UNIVERSITY
4700 KEELE STREET,
DOWNSVIEW, ONTARIO, CANADA

FACULTY OF GRADUATE STUDIES
OFFICE OF THE DEAN

14 March 1975.

Professor M.A. Preston,
Executive Vice-Chairman, ACAP,
Council of Ontario Universities,
130 St. George St., Suite 8039,
Toronto, Ontario, M5S 1M8.

Dear Professor Preston,

This letter will signify the support of this University for the Graduate Programme proposed by our Department of Music. We would encourage most strongly the envisaged new focus presently under discussion. It is the University's intention to approve the appointment of one more faculty member in Music; the intention would be that the person appointed would be somebody who could contribute specifically to this new emphasis.

Personally, I quite understand the desires of ACAP represented by the use of the term "Canadian Ethno-musicology". I trust, however, that due consideration will be made for the arguments of my colleagues in Music regarding the academic constraints which might be imposed upon them by the determination of a speciality title. It is my belief that your Committee and my colleagues are in substantive agreement, and it would be a pity if semantic considerations were allowed to loom too large. I would hope that at this level a compromise satisfactory to all might be worked out.

Yours sincerely,

Graham Reed

Graham Reed.

GR/dw

APPENDIX G

MEMBERSHIP
COORDINATING GROUP AND TASK FORCES
FINE ARTS

COORDINATING GROUP

Carleton	D.G. Burnett, Department of Art History
	T. Tolley, Dean of Humanities
Guelph	H.J. Dow, Department of Fine Art
	W. Bachinski, Department of Fine Art
McMaster	P. Walton, Chairman, Department of Fine Arts
	G. Scott, Department of Fine Arts
Ottawa	M. Hamelin, Vice-Dean, School of Graduate Studies
	F. Bernier, Director, Department of Music
Queen's	W.C. Lougheed, Associate Dean, Arts and Science
Toronto	A. Saddlemyer, Director, Centre for the Study of Drama
	F.E. Winter, Department of the History of Art
	J. Beckwith, Dean, Faculty of Music
Waterloo	N.-L. Patterson, Department of Fine Arts
	K. Wylie, Drama and Theatre Arts Group
Western Ontario	J.G. Rowe, Dean of Arts
	D.A. McKellar, Associate Dean of Music
Windsor	P. McIntyre, Head, Department of Music
York	*J. Green, Associate Dean of Fine Arts
	J. Heller, Dean of Fine Arts

* Chairman, Committee of Task Force Chairmen

May, 1973

DANCE TASK FORCE

Waterloo	N.J. Ashton, Dance Group
York	*G. Strate, Department of Dance

* Chairman

FILM TASK FORCE

Ottawa	A. Desvergnes, Department of Theatre and Visual Arts, until January, 1975 S. Rivard-LeMoyne, Department of Theatre and Visual Arts
Western Ontario	P.D. Fleck, Department of English
York	*J. Beveridge, Department of Film, until February, 1975 J.S. Katz, Department of Film

* Chairman

MUSIC TASK FORCE

Carleton	J. Churchill, Department of Music
	A. Gillmor, Department of Music (1973-74 only)
McMaster	A. Walker, Department of Music
Ottawa	F. Bernier, Department of Music
Queen's	G. George, Department of Music, until February, 1974
	I. Anhalt, Department of Music
Toronto	*J. Beckwith, Faculty of Music
Western Ontario	D.A. McKellar, Department of Music, until April, 1974
	J.S. McIntosh, Department of Music
Windsor	P. McIntyre, Department of Music
York	A. Clarkson, Department of Music

* Chairman

THEATRE AND DRAMA TASK FORCE

Ottawa	J. Flannery, Department of Theatre and Visual Arts, until January, 1975
	T. Egervari, Department of Theatre and Visual Arts
Queen's	F. Euringer, Department of Drama, until October, 1974
	R.B. Trousdell, Department of Drama
Toronto	*A. Saddlemyer, Centre for the Study of Drama
Waterloo	K. Wylie, Drama and Theatre Arts Group, until January, 1975
	W.R. Chadwick, Drama and Theatre Arts Group
Western Ontario	G.D. Parker, Department of English
Windsor	D.P. Kelly, School of Dramatic Art
York	*M. Moore, Department of Theatre, until February, 1975
	M. Black, Department of Theatre

* Co-Chairmen

VISUAL ARTS TASK FORCE

Carleton	D.G. Burnett, Department of Art History
Guelph	W. Bachinski, Department of Fine Art
	T. Tritschler, Department of Fine Art
McMaster	G. Scott, Department of Fine Art
Ottawa	J. Bussière, Department of Theatre and Visual Arts, until November, 1974
	S. Rivard-LeMoyne, Department of Theatre and Visual Arts
Queen's	G.E. Finley, Department of Art History, until February 1974
	J. Polzer, Department of Art History
Toronto	*F.E. Winter, Department of Art History
Waterloo	N.-L. Patterson, Department of Fine Arts, until December, 1974
	A.M. Urquhart, Department of Fine Arts
Western Ontario	B. Bonario, Department of Visual Arts
	D. deKergommeaux, Department of Visual Arts
Windsor	R.C. Ferraro, Department of Fine Arts
York	E. Fry, Department of Visual Arts, until November, 1974
	K. Lochhead, Department of Visual Arts, until February, 1975
	D. Morton, Department of Visual Arts

* Chairman

APPENDIX H

ROLES OF ACAP AND OF DISCIPLINE GROUPS

Ontario Council on Graduate Studies

By-Law No. 3

A By-Law to establish a Committee on the Academic Planning of Graduate Studies.

1. The Ontario Council on Graduate Studies, recognizing the importance of providing for the continued and orderly development of graduate studies in the Ontario universities, establishes a Standing Committee to be known as the Advisory Committee on Academic Planning (abbreviation - ACAP).

Interpretation

2. In this By-Law,
   - (a) "Committee" without further specification, means the Advisory Committee on Academic Planning;
   - (b) "Council" or OCGS means the Ontario Council on Graduate Studies;
   - (c) "Committee of Presidents" or CPUO means the Committee of Presidents of Universities of Ontario;
   - (d) "university" means a provincially assisted university of Ontario;
   - (e) "discipline" means any branch or combination of branches of learning so designated;
   - (f) "discipline group" means a body designated as such by the Committee of Presidents of the Universities of Ontario, and normally consisting, for any one discipline, of one representative from each of the interested universities;
   - (g) "planning assessment" means a formal review of current and projected graduate programmes within a discipline or a group of disciplines;
   - (h) "programme" signifies all aspects of a particular graduate undertaking;
   - (i) "rationalization" means the arranging of graduate programmes in order to avoid undesirable duplication, eliminate waste, and enhance and sustain quality.

Membership

3. (a) The Committee shall consist of at least seven members of the professoriate in Ontario universities, some of whom shall be members of the Council.

   (b) The members of the Committee shall serve for such periods of time as the Council may determine, and they shall be selected in such a manner as may provide for reasonable balance both of academic disciplines and of universities.

   (c) The members of the Committee shall be appointed as individuals.

Chairman

4. The Chairman of the Committee shall be named by the Council, and he shall have one vote.

Quorum

5. A majority of all members of the Committee shall constitute a quorum.

Functions

6. The functions of the committee shall be

   (a) To advise OCGS on steps to be taken to implement effective provincial planning of graduate development;

   (b) To promote the rationalization of graduate studies within the universities, in cooperation with the discipline groups;

   (c) To recommend, through OCGS, to CPUO the carrying out of planning assessments of disciplines or groups of disciplines and to recommend suitable arrangements and procedures for each assessment;

   (d) To supervise the conduct of each planning assessment approved by CPUO;

   (e) To respond to requests by CPUO to have a discipline assessment conducted by proposing suitable arrangements;

   (f) To submit to CPUO the reports of the assessments together with any recommendations which the committee wishes to make. A copy of the report shall be sent to Council.

Jurisdiction

7. In order that the Committee may discharge the functions described in Section 6 above, it shall be authorized

(a) to request a university to provide such information pertaining to graduate studies as may enable the Committee to discharge its functions;

(b) to request a discipline group to provide such information as may enable the Committee to discharge its functions;

(c) to receive reports from the universities and from the discipline groups, and to comment and communicate with the universities and the discipline groups concerning such reports;

(d) to convene a meeting of any discipline group for the purpose of discussing the development to date, and proposals for the future development of graduate studies in the discipline concerned;

(e) to send one or more representatives to a meeting of a discipline group at the invitation of the discipline group;

(f) to make such suggestions to a discipline group as may be deemed appropriate to the functions of the Committee;

(g) to supervise the conduct of planning assessments, and to report thereon to the Committee of Presidents of Universities of Ontario;

(h) generally to report and to make recommendations to the Council;

(i) to seek and receive advice from appropriate experts;

(j) to employ consultants in connection with planning assessments.

Procedures

8. The procedure to be followed by the Committee shall be as approved by the Committee of Presidents of the University of Ontario.

9. The Committee's function is solely advisory.

Effective Date

10. This By-Law shall take effect January 1971.

ACAP DISCIPLINE GROUPS AND THEIR ROLES

1. Establishment of a Group

a. When it is considered desirable to activate planning of graduate work in some discipline(s) or interdisciplinary area, COU, on the advice of OCGS, will authorize the establishment of an ACAP discipline group, if it was not already approved and included in the May, 1968 list. If it is already authorized, ACAP may decide to set it up as described in paragraph b.

b. The Executive Vice-Chairman of ACAP will then invite the executive head of each university (including Waterloo Lutheran University) either to nominate a member of the discipline group or to indicate that his university has no plans for graduate study in this discipline in the next five years or so. If a university can state no plans for future graduate work in the subject, but feels that a watching brief is desirable, it may appoint an observer to the group.

c. Changes of a university's representative are to be notified by the executive head.

d. The group shall select its own chairman.

2. Meetings

a. A discipline group may meet at the call of its chairman or in accord with its own arrangements.

b. A discipline group may be called to meet by the Executive Vice-Chairman acting for ACAP.

3. Responsibilities

a. The group is to keep under review the plans for graduate work in its discipline in Ontario, including new developments and trends in the discipline, and to make reports to ACAP on a regular basis.

b. The group may make recommendations to ACAP in connection with graduate work in its discipline when it considers it appropriate.

c. ACAP will assist the group in obtaining information and data, as mutually agreed.

d. When COU has instructed ACAP to conduct a planning assessment, the discipline group will assist and advise ACAP in determining procedures and terms of reference, will report as requested and will generally facilitate the assessment.

Approved by OCGS March 22, 1973
and by COU April 6, 1973.